

Registrar's Office

ELW

New England  Conservatory  
Founded 1867

**UNDERGRADUATE**  
**AND**  
**GRADUATE**  
**ACADEMIC CATALOG**

1995-1996

# NEW ENGLAND CONSERVATORY OF MUSIC ACADEMIC CALENDAR

## Fall Semester 1995

Residence Hall opens for new international students	Sunday, August 27
International student orientation	Monday, August 28- Tuesday, August 29
Residence Hall opens for new students	Monday, August 28
Orientation for new students	Tuesday, August 29- Friday, September 1
Master's Music Theory Competency Examination	Tuesday, August 29
Registration for new students	Friday, September 1
Labor Day holiday Residence Hall opens for returning students	Monday, September 4
First day of instruction at NEC First day of instruction at Tufts University	Tuesday, September 5
Special student application; Late registration for returning students	Tuesday, September 5- Monday, September 18
Time period to add or drop courses	Wednesday, September 6- Monday, September 18
First day to withdraw from courses Special student registration Master's Music History Comprehensive Examination	Tuesday, September 19
Columbus Day holiday	Monday, October 9
Advising and registration for spring semester	Monday, October 16- Friday, November 10
Jordan Hall reopening	Friday, October 27- Saturday, October 28
Intent to graduate deadline for December graduates	Wednesday, November 22
Thanksgiving holiday	Thursday, November 23- Friday, November 24
Last day to withdraw from courses	Wednesday, November 29
Last day of instruction at Tufts University	Friday, December 8
Last day of instruction at NEC	Thursday, December 14
Final examination period	Friday, December 15- Tuesday, December 19
Residence Hall closes at noon	Wednesday, December 20

## Spring Semester 1996

Residence Hall opens at noon	Sunday, January 7
First day of instruction Orientation and registration for new students	Monday, January 8
Special student application; Late registration for returning students	Monday, January 8- Tuesday, January 16
Time period to add or drop courses	Tuesday, January 9- Tuesday, January 16
Martin Luther King Birthday holiday	Monday, January 15
Master's Music History Comprehensive Examination	Tuesday, January 16
First day to withdraw from courses Special student registration	Wednesday, January 17
First day of instruction at Tufts University	Thursday, January 18
Presidents' Day holiday	Monday, February 19
Festival Week: classes on Monday only; rehearsals Tuesday-Thursday	Monday, March 4- Thursday, March 7
NEC spring vacation	Friday, March 8- Friday, March 15
Tufts University spring vacation	Friday, March 15- Friday, March 22
Intent to graduate deadline for May graduates Master's Music Theory Competency Examination	Tuesday, March 19
Advising and registration for fall semester	Monday, March 25- Friday, April 12
Last day to withdraw from courses	Monday, April 15
Last day of instruction at NEC Last day of instruction at Tufts University	Monday, April 29
Final examination period	Tuesday, April 30- Friday, May 3
Pre-promotional period	Monday, May 6- Wednesday, May 8
Promotional evaluations	Thursday, May 9- Wednesday, May 15
Commencement concert rehearsals	Wednesday, May 15- Saturday, May 18
Commencement concert	Saturday, May 18
Commencement	Sunday, May 19
Residence Hall closes at noon	Monday, May 20

*This catalog was prepared July 1, 1995. The information herein is subject to change and amendment without notice. Further academic and admission information is contained in the New England Conservatory Viewbook, available from the Office of Admission.*

# ACADEMIC CATALOG

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# INTRODUCTION

This catalog sets forth the curriculum and academic policies governing curriculum at New England Conservatory. It is a collection of information, rules, ideas, and numbers which changes every year as a result of changes in the faculty and in the way the school's faculty and administration view the educational needs of students. It represents the faculty's best ideas about how to capture the impossibly vast and impossibly minute process of learning in a set of discrete units, and the administration's best ideas about how to organize those units into programs of study. The catalog is authored by hundreds of people, but primary responsibility for it is held by the faculty, acting through the undergraduate, graduate, and doctoral curriculum committees, and by the staff of the Dean's Office and Provost's division.

*Curriculum* is derived from the Latin for *race track*. NEC's curriculum may remind some of Daytona — souped-up and dangerous — or perhaps of a dog track, where wonderfully gifted athletes (who are not exactly human) chase an illusory goal in conditions of inhumanity. It is easy to think of curriculum as a steeplechase: challenging, unpredictable, hard to follow, and full of mud traps. Whatever the deconstruction of the word, a curriculum often has the aspect of a contest requiring training, endurance, determination, and imagination.

A curriculum catalog can seem to suggest that the race to commencement is made up of countless small choices and transactions. This is not entirely false, as everyone's education will involve transactions and deals, both social and financial. It is often necessary to take a quantitative view: an undergraduate degree is 120 credits (more or less) and a master's is 36. The solfège finals used in the undergraduate program have firm numerical standards for passing and failing. The TOEFL cut-off for graduate courses is 540. Almost every day we are subject to yes/no, either/or propositions or choices, in auditions, exams, interviews, while practicing, or even in the cafeteria.

The danger, though, is in thinking of our work as musicians as *only* the sum of these transactions. We have become used to thinking of education as the result of courses, requirements, credits, and degrees. It comes in fourteen week terms and two or three hour courses. If you pass a course, you have learned something; if you get an *A*, you must have really learned it. But courses, requirements, credits, and degrees are only clumsy tools we have to work at our education — they shape it, but they do not contain it.

It is easier to decide what education isn't than to explain what it is. If a school fosters vitality, creativity, responsibility, and imagination, any single definition of education will inevitably prove more of a limitation than an advantage. Even so, we at NEC believe that education is a process which continues throughout our lives as musicians. The special intensity and focus of a student's time at the Conservatory should be a springboard into a river of activity which has no closed ends. Each student at NEC is obliged to read this catalog and find an individual way through it. The catalog may be dry, but the living experience for which it provides a plan will not be.

Alan Fletcher, Dean of Faculty

## STUDENT SERVICES PERSONNEL

### President's Office

Laurence Lesser  
*President*

### Provost's Office

Peter Row  
*Provost and Dean of the College*

Alan Fletcher  
*Dean of Faculty*

Rosalie Toubes  
*Assistant to the Provost*

Vanessa Kulisek (1994-95 academic year)  
*Assistant to the Dean of Faculty*

Martha Garris  
*Assistant to the Provost's Office*

### Dean's Office

James A. Klein (1994-95 academic year)  
*Dean of Students*

Ellen Bender  
*Coordinator of Academic Advising/Undergraduate Academic Advisor*

Linda M. Zorek (1994-95 academic year)  
*Graduate Academic Advisor*

Suzanne Hegland  
*Coordinator of International Student Services*

Karen Tobin  
*Assistant to the Dean of Students*

### Registrar's Office

Peter Newport  
*Registrar*

Ellen Wess (1994-95 academic year)  
*Assistant Registrar*

### Spaulding and Firestone Libraries

Jean Morrow  
*Director of Libraries*

### Conservatory Residence Hall

Anthony D'Amico  
*Director of Residential Life and Student Health Services*

## ACADEMIC REGULATIONS

## AND INFORMATION

### Responsibility

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Provost and Dean of the College, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the college.

The Provost and Dean of the College delegates authority to the Dean of Faculty, Dean of Students, and Dean of Enrollment Services.

Students are responsible for reading the catalog, understanding their degree programs, and acquainting themselves with current academic regulations. Students' requirements for graduation are determined by the degree programs described in the catalog under which students enter NEC. Academic and other institutional regulations are subject to review and revision. Such revision becomes effective at the time of its announced implementation or with the publication of successive catalogs or supplements.

Some NEC policies concerning academic regulations and student behavior not found in the *Academic Catalog* are printed in the *Student Handbook*. It is the students' responsibility to read and understand these policies.

NEC complies with the *Student Right to Know Act* and the *Crime Awareness and Campus Security Act*. Students should consult the *Student Handbook* for further information.

### Advising Curricular Advising

The Undergraduate Academic Advisor provides academic counsel for students enrolled in Bachelor of Music and Diploma programs. The Graduate Academic Advisor provides academic counsel for students enrolled in Master of Music and Graduate Diploma programs. The Artist Diploma Committee advises students enrolled in the Artist Diploma Program. The Director of Doctoral Studies advises D.M.A. students; they plan their programs of study with the D.M.A. committee.

### Faculty Advising

Students' studio instructors may also serve as informal advisors; in some departments, department chairs serve in this capacity.

### Residence Policy Undergraduate

Undergraduate students must be full time (minimum of 12 credit hours per semester; 10 for Diploma students) in each semester of study. Students may not complete degree/diploma requirements in an accelerated fashion, such that they would be charged

less than the tuition for eight full-time semesters (six full-time semesters for Diploma students). Exceptions are made *only* for transfer students. Students who feel that they have compelling reasons to pursue part-time study may petition the Dean of Students prior to registration.

## Graduate

Master's and Graduate Diploma students must be full time (minimum of eight credit hours per semester for the Master of Music program; six for the Graduate Diploma program) in each semester of study. D.M.A. students must be full-time (minimum of eight credit hours per semester) in the first two semesters. Master's degree and Graduate Diploma students may not complete degree/diploma requirements in an accelerated fashion, such that they would be charged less than the tuition for four full-time semesters. Students who feel that they have compelling reasons to pursue part-time study may petition the Dean of Students prior to registration. D.M.A. students may continue as part-time students after the first year after consultation with the Director of Doctoral Studies.

All master's degree program requirements must be completed in a maximum of five years from the time of matriculation. Requests for extensions must be submitted in writing to the Dean of Students.

## English Proficiency Policy

International students, or those whose first language is not English, must submit a Test of English as a Foreign Language (TOEFL) score as part of admission materials. D.M.A. candidates also must demonstrate advanced English skills on the NEC written entrance examinations. NEC does not have a minimum TOEFL score requirement for admission. Students with scores below 500 enroll in NEC's Intensive English program, studio, and ensemble. Those who score above 500 qualify for English as a Second Language (ESL) courses.

The *International Student Handbook* contains additional information on English placement.

## Registration

Registration occurs four times a year: in August and January for incoming students, and in October and March for those who are continuing students. Students receive priority in registration according to class year. Tufts/NEC double-degree students may register at any time during NEC's registration periods. Late registration occurs each semester during the first week of school; a late registration fee is charged (see page 55). Students returning from inactive may register during the regular registration periods or during the first week of school at no charge. Students signing their registration forms accept responsibility for tuition and fees as set forth by NEC.

Students register for degree requirements as outlined in the Programs of Study (pages 11-24), including non-credit requirements such as promotionals and recitals. For courses requiring an audition or instructor's consent, students must obtain the instructor's written permission prior to registering.

Should students decide to take a leave of absence, go inactive, or withdraw from NEC after registration, they must notify the Dean of Students in writing prior to the first class day of the semester. Failure to provide this notice will result in an obligation to pay a percentage of tuition and fees (see page 56).

Master's degree students must provide proof of completion of a bachelor's degree to the Registrar's Office prior to registration for the spring semester. Students entering in January must provide proof of completion of a bachelor's degree prior to registration for the fall semester. Those who fail to do so will not be allowed to continue in the master's degree program. An official transcript from the prior institution attesting to the award of the bachelor's degree is acceptable proof.

## Add/Drop & Withdraw

Students may add or drop courses during the Add/Drop period (see Academic Calendar). Dropped courses do not appear on transcripts. Students must obtain their academic advisor's approval to add or drop ensemble, studio, or chamber music. Diploma, Graduate Diploma, D.M.A. students and students on Academic Probation must see their academic advisor to add or drop courses.

NEC/Tufts double-degree students may drop courses at NEC up to six class days after classes begin at Tufts. Since Tufts usually begins later than NEC, students may drop courses at NEC after the NEC Add/Drop deadline. This policy applies only to dropping courses. Students adding courses at NEC must do so either after registration at Tufts (see double-degree policy statement available in the Dean's Office) or within NEC's Add/Drop period at the beginning of each semester.

Students who wish to leave a course after the Add/Drop period has ended must withdraw; a grade of W will appear on their transcripts. Students must see their advisor to withdraw from courses. To withdraw from ensemble, studio, or chamber music, students must obtain permission from the ensemble director, the Dean of Students, and the Administrator of Chamber Music, respectively. Students may not withdraw from courses during the final two weeks of classes. Students may not withdraw from promotionals (see Promotionals and Graduation Recitals, page 9).

## Attendance

Students are responsible for knowing attendance policies for courses, studios, and ensembles. Students are officially excused from classes only for a death in the family or of a loved one, for jury duty, or for observance of religious holidays. At the discretion of faculty, students may be excused due to illness. Outside professional commitments are not considered excusable absences.

Massachusetts Legislature state law provides that:

Any student in an educational or vocational training institution other than a religious or denominational educational or vocational training institution, who is unable, because of his religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination, study, or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of his availing himself of the provisions of this section.



NEC expects entering students to arrive by the first day of orientation (fall or spring semester). Students who arrive after the last day of add/drop and late registration will not be allowed to register.

The *Student Handbook* contains additional information on attendance policies.

## Credit Loads and Enrollment Status

Students' credit loads determine enrollment status, which is defined as full time, part time, half time, and less than half time.

	Full time	Part time	Half time	Less than half time
Bachelor of Music:	12-16	fewer than 12	6	fewer than 6
Diploma:	10-13	fewer than 10	5	fewer than 5
Master of Music:	8-10	fewer than 8	4	fewer than 4
Doctor of Musical Arts:	8-10	fewer than 8	4	fewer than 4
Graduate Diploma:	6-8	fewer than 6	3	fewer than 3
Artist Diploma:	All Artist Diploma students are considered full time. The normal course load is 4 credits. Additional credits may be taken only with the approval of the Artist Diploma Committee.			

Students may not enroll part time without approval from the Dean of Students. Since change in enrollment status may affect financial aid, students should also consult with the Financial Aid Office (see Residence Policy, page 3). Students registered for less than the minimum full-time load are billed on a per-credit basis.

Some majors in the Bachelor of Music program require more than 16 credits a semester. In such cases students are not charged for additional credits (see page 54).

## Student Classifications & Policies

**Enrolled:** Students who have been admitted into, and have paid tuition deposits for degree/diploma programs are *enrolled*.

**Active:** Students enrolled in degree/diploma programs who are currently registered, and who are attending officially scheduled activities at NEC are *active*.

**Leave of Absence:** Students who suspend active enrollment for part of a semester are on *leave of absence*.

**Inactive:** Students who do not register for one or more semesters, but who intend to return to NEC are *inactive*.

**Withdrawn:** Students who do not register and who do not intend to return to NEC are *withdrawn*.

**Suspended:** Students who, for academic or disciplinary reasons, are removed from degree/diploma programs for one or more semesters are *suspended*.

**Dismissed:** Students who, for academic or disciplinary reasons, are permanently removed from degree/diploma programs are *dismissed*.

Students maintain active status by registering at the regular registration period (October or March) for the next semester. Those who fail to register during registration periods thereby indicate their intention not to return as active students for the next semester *and forfeit financial aid for that semester*. These students are *withdrawn* at the end of that semester.

## Leave of Absence Policy

Students wishing to discontinue active enrollment during a semester and return to active status in the following semester, may apply to the Dean of Students in writing for a leave of absence not to exceed six months in duration. Students on leave are not placed in Guaranteed Student Loan repayment status, and are not subject to continuance fees unless they become inactive or are withdrawn at the end of their leave. The date of separation from NEC is established retroactively to the beginning of the leave of absence period.

Students who take a leave of absence after the Add/Drop period receive grades of W (Withdrawn) on transcripts for all registered courses for that semester; no credit is awarded. However, students who complete 12 weeks of the semester may request grades or incompletes in any class or studio. Grades or incompletes are granted at the discretion of instructors and the Dean of Students. In exceptional cases the Dean of Students may overrule the grade *Incomplete*, in which case a W will be assigned (see Incomplete Policy, page 8).

Students returning to NEC from a leave of absence must:

- 1) prepare to resume studies in the major field, either by audition in, or conference with, the department;
- 2) pay outstanding bills;
- 3) verify the status of their financial aid files;
- 4) register during the appropriate registration period.

Returning students retain all grades previously earned in their degree/diploma programs.

Students who are granted a leave of absence are subject to the terms of NEC's Refund Policy (see page 56).

## Inactive Policy

Students wishing to discontinue active status, who do not apply for leave of absence, must indicate to the Dean of Students in writing their decision to become inactive. Students who discontinue their studies after the Add/Drop period receive grades of W (Withdrawn) on transcripts for all registered courses for that semester; no credit is awarded. However, students who complete 12 weeks of the semester, may request grades or incompletes in any class or studio. The decision to grant grades or incompletes is at the discretion of instructors and the Dean of Students. In exceptional cases the Dean of Students may overrule the grade *Incomplete*, in which case a W will be assigned (see Incomplete Policy, page 8).

Students who wish to return to NEC from inactive status must:

- 1) indicate in writing to the Dean's Office their intent to return (reapplication through the Office of Admission is not necessary);
- 2) prepare to resume studies in the major field, either by audition in, or conference with, the department;
- 3) pay outstanding bills;
- 4) verify the status of their financial aid files;

- 5) pay a continuance fee for each semester in which they were inactive (see Fees, page 55);
- 6) register during the appropriate registration period.

Returning students retain all grades previously earned in their degree/diploma programs, pending review of records.

Should students decide to go inactive after registering for courses, it is their responsibility to notify the Associate Dean of Students in writing prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of tuition and fees (see Refund Policy, page 56).

### ***Withdrawal Policy***

Students who withdraw from NEC at any time during a semester after the Add/Drop period, will receive grades of *W* on transcripts for all registered courses for that semester; they receive no credit.

Students who wish to return to NEC from withdrawn status must reapply through the Office of Admission, which will review students' previous academic records. All or some previously-earned course credits and grades will be retained at the discretion of the Dean of Students. Students may need to meet with the Dean of Students as part of readmission, and are subject to the continuance fee for each semester in which they were not in attendance (see Fees, page 55).

Should students decide to withdraw from NEC after registering for courses, it is their responsibility to notify the Dean of Students in writing prior to the first class day of the semester. Failure to provide such notification will result in an obligation to pay a percentage of tuition and fees (see page 56).

### ***Suspension & Dismissal Policy***

Students who are suspended or dismissed from NEC at any time during a semester for academic or disciplinary reasons will receive grades of *W* on transcripts for all registered courses for that semester.

Students wishing to return to NEC after suspension from degree/diploma programs should submit written requests to the Dean's Office. The Academic Probation Committee or the Disciplinary Committee will then review appropriate records and, along with department chairs, consider readmission petitions. Upon their approval to return, students are subject to a continuance fee for each semester in which they were not in attendance (see Fees, page 55)

Suspended students who are readmitted to NEC, may apply previously-earned NEC credits towards their degree/diploma programs only after review by the academic advisor and appropriate faculty. In some cases, theory re-testing may be necessary to determine whether previously-earned theory credits apply. Studio credit is granted based on the studio level determined by audition.

### ***Student Class Year***

The combination of credits earned and the most recently passed promotional determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0-27	N/A
U2	28-57	1st to 2nd year
U3	58-87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Diploma in Music		
D1	0 - 23	N/A
D2	24-47	1st to 2nd year
D3	48+	2nd to 3rd year
Master of Music		
G1	0 - 15	N/A
G2	16+	1st to 2nd year
Graduate Diploma		
P1	0 - 11	N/A
P2	12+	1st to 2nd year

\* Advancing from one year to the next in a degree/diploma program includes passing a promotional evaluation for most majors (see Promotionals, page 9, and Programs of Study, pages 11-24).

## ***Transfer Credit***

### ***Undergraduate***

Students receive transfer credit during the first semester at NEC, as agreed upon in writing. Students may transfer no more than 60 credits towards the bachelor's degree. Students usually lose credit when transferring to NEC. The admission audition determines students' studio levels; however, an evaluation of transcripts, placement exam results, and auditions determine class years.

NEC awards transfer credit from accredited institutions. Students may add such credits towards the NEC degree, but grades are not averaged into the cumulative grade point averages.

### ***Prior to Enrollment at NEC***

Academic credit earned at other accredited institutions prior to enrollment at NEC is transferred to NEC's Bachelor of Music degree program as follows:

- 1) **Studio** credit, according to admission audition placement in students' major performance areas.
- 2) **Ensemble** credit, according to students' studio status. For example, transfers admitted at the second-year studio



level will receive a maximum of two ensemble credits (i.e., one ensemble credit per semester).

- 3) **Chamber music** requirements must be fulfilled at NEC; however, violin, viola, and cello majors admitted at the third-year studio level may receive up to two credits.
- 4) **Music theory** credit with grades of C or better transfers only after NEC placement testing, which must be completed prior to beginning music theory courses at NEC.
- 5) **Music history** credit with grades of C or better transfers routinely, provided that the historical content and scope of work compares to NEC courses, as determined by the department.
- 6) **Liberal arts** credit with grades of C or better transfers routinely. In addition, a writing course with a grade of B- or better may substitute for NEC's first-year writing course. Credit to fulfill the core requirement must have the approval of the Liberal Arts department chair.
- 7) **Elective** credit with grades of C or better, and not otherwise transferred, fulfills elective requirements.

Students enrolled in the Diploma Program should petition the Dean's Office for transfer credit.

#### Enrolled NEC Students

After matriculation, bachelor's degree students may transfer a maximum of 16 credits as follows:

##### English-speaking students

Students may transfer up to four credits earned in courses that do not duplicate courses offered at NEC. Courses substituting for departmental requirements must be approved in advance by the appropriate department chair. In addition to these four credits, students who fail or withdraw from NEC courses may transfer a maximum of 12 additional credits earned from similar courses taken elsewhere. In most cases, these credits count as general electives. Students must obtain advance approval from their academic advisor.

##### Students required to take Intensive English

Students who take one semester of Intensive English may transfer up to eight credits for the first semester of Intensive English and up to eight additional credits according to the paragraph above. Students required to take Intensive English for two or more semesters may transfer a maximum of 16 credits. Courses substituting for departmental requirements must be approved in advance by the appropriate department chair. Students must obtain advance approval from their academic advisor.

Students may transfer a maximum of 60 credits towards their bachelor's degree programs. For example, if before the time of matriculation students transfer 50 credits towards their degree programs, they may transfer up to 10 additional credits after matriculation.

#### Graduate

The Dean's Office awards transfer credit from accredited institutions. Master's students may transfer four graduate credits with a grade of B or better as elective requirements, before or after matriculation. Students may transfer credit earned only in courses that do not duplicate offerings at NEC. Studio, ensemble, and chamber music credits are not transferable. Enrolled students who take courses elsewhere

must obtain advance approval from their academic advisor. Transfer credits are added to the total credits, but course grades are not averaged into cumulative grade point averages.

Only credits earned in NEC's Summer School may be applied towards the Graduate Diploma program. Courses must be approved in advance by the academic advisor.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

## Credit by Examination

### *Advanced Placement Program (APP)*

Undergraduate students may receive a maximum of four credits towards the bachelor's degree through the APP, provided they do not take courses covering the same material as APP exams. NEC accepts APP scores of 3 or better in general studies and appropriate electives; a score of 5 on the APP English Literature/ Composition exam exempts students from NEC's first-year writing course.

### *College-Level Examination Program (CLEP)*

With prior approval from the academic advisor, undergraduate students may transfer a maximum of four credits earned through CLEP exams; in addition, they may transfer up to 12 credits earned through CLEP exams if they fall behind in their degree programs (see Transfer Credit, page 6).

Additional information regarding APP and CLEP is available in the Dean's Office.

## Auditing

Only matriculated students may audit classes. Students must obtain the instructor's signature and pay an audit fee in addition to the tuition fee. A record of audited courses appears on the transcript with the notation *AUD*. Students do not receive credit retroactively for courses in which they registered as auditors.

## Special Students

Special students are non-matriculated students taking courses for credit (they may not audit courses). Application takes place at the beginning of the fall and spring semesters. Students register through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits. Special students registered for studio in the String department are required to participate in ensemble. No degree or diploma is conferred on special students.

## Grading System

### *Undergraduate studio and course work*

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00

C-		1.67
D		1.00
F		0
W	Withdrawn	0
INC	Incomplete	0

### *Graduate studio and course work*

A		4.00
A-		3.67
B+		3.33
B		3.00
C		2.00
F		0
W	Withdrawn	0
INC	Incomplete	0

### *Undergraduate and Graduate ensemble and chamber music*

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail

### *Undergraduate and Graduate promotional and recital*

P	Pass
U	Unsatisfactory

For recitals, only grades of *P* appear on transcripts. Grades of *IP* (In Progress) remain permanently on transcripts for promotionals.

### *Course Credit*

Generally, one credit equals 15 hours of class instruction per semester. Exceptions to this include studio and ensemble.

### *Grade Point Averages*

The Registrar's Office calculates a grade point average (GPA) for students each semester by multiplying the credits for each course by the quality points for the grade in each course, then dividing this sum by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F\** (ensemble and Intensive English only), *INC*, *IP*, or *U* are not used in the GPA computation. When an *INC* is replaced by a letter grade, the GPA is recalculated.

The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of all averaging credits (excluding transfer credits). NEC Summer School grades applied to degree/diploma programs are computed on the same basis as semester grades.

The designation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit received applies to students' degree/diploma programs.

### *Grade Changes*

Grade changes made to correct errors in calculation or recording, are approved by the Dean of Faculty. Petitions for grade changes are submitted in writing by the instructor to the Registrar's Office no later than the end of the semester following course completion.

### *Repeated Courses*

Students may not earn academic credit twice for the same course. Only the highest grade in repeated courses is computed into the GPA, however, the transcript shows all attempts and grades. Retaking a course in which an *F* has been received (and therefore no credit earned) is not considered *repeating*. The course must be taken again to earn required credit, but the original *F* remains part of the GPA and on the transcript.

### *Incomplete Policy*

Students who are unable to complete course requirements as a result of illness (doctor's documentation is required), or bereavement, or special circumstances, may petition for incompletes. This petition requires the approval of both instructor and Dean of Students. Students must complete course work no later than two weeks after the beginning of the following semester of attendance; otherwise, they will receive failing grades (time limit exceptions are made for incompletes in studio). The designation *I* (Incomplete) remains on the transcript until the instructor submits a final grade.

### *Academic Standing*

#### *Good Academic Standing*

Students who pass their promotionals, receive no more than one failing grade, earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates) are in good academic standing.

To qualify for continued financial assistance (see page 56), students enrolled in NEC degree/diploma programs must be in good academic standing.

### *Dean's List*

Students who complete a full-time load with minimum semester GPAs of 3.70 (bachelor's degree program) or 4.00 (master's degree program), and who receive no grade of *U*, *F* (including ensemble or Intensive English), *INC*, or *IP* (except for an *IP* in Studio Accompaniment) are named to the Dean's List. They may take one or two credits beyond the maximum full-time load without incurring extra tuition in the next semester. Students may not use Dean's List credits to accelerate in their degree programs (see Residence Policy, page 3). Students enrolled in the Undergraduate Diploma, Graduate Diploma, Artist Diploma, or Doctor of Musical Arts programs are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts double-degree program are named to the Dean's List at both schools, regardless of the number of credits earned at either, if they fulfill the Dean's List requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Students enrolled at NEC for 12 or more credits are considered full time at NEC, and are eligible for NEC's Dean's List independent of their status at Tufts.

### *Academic Probation*

Students are placed on Academic Probation as a result of a semester's unsatisfactory academic performance. Students on Academic Probation may not withdraw from courses. Course work in NEC Summer School does not affect Academic Probation.

Students are placed on Academic Probation for:

- 1) a semester GPA below 2.00 (undergraduate), 3.00 (graduate);
- 2) two or more failures (includes ensemble);
- 3) failure in studio;



- 4) *U (Unsatisfactory)* in a promotional; or
- 5) failure in Intensive English.

Students on Academic Probation for two consecutive semesters are subject to suspension for one year; normally, they do not qualify for financial aid the first semester after their return.

Students who have been suspended should request permission to return to NEC from the Academic Probation Committee through the Dean's Office. With the department chair, the committee reviews students' records and considers readmission. The committee may choose to allow students to qualify for financial aid even after their return from suspension. Suspended students allowed to return who do not maintain satisfactory academic performance during the first semester are subject to dismissal from their degree/diploma programs.

The Academic Probation Committee reviews the case of each student subject to academic probation, suspension or dismissal, and makes recommendations to the Dean of Students. Notations of *Academic Probation*, *Suspension*, and *Dismissal* will appear on the transcript.

## Academic Dishonesty

Students have an obligation to behave honorably and ethically in carrying out their academic work. The Dean of Students, with the Disciplinary Committee, adjudicates issues of academic dishonesty, such as cheating or plagiarism. Students may be subject to disciplinary probation, suspension, or dismissal.

## Disciplinary Probation

The Disciplinary Probation Committee considers student conduct that may be detrimental to the well-being of others or inconsistent with the expectations of NEC. The Disciplinary Probation Committee may recommend that a student be warned, placed on probation, or suspended from NEC, and be ineligible for institutional aid during the following semester of enrollment. The student has a right to appeal the Committee's decision to the Dean of Students.

## Studio

### *Elective Credit*

Students may take a maximum of eight (bachelor's degree program) or four (master's degree program) studio credits to fulfill elective requirements. Students who register for more than four studio credits in a given semester are charged full-time tuition plus part-time tuition for studio credits in excess of four.

### *Beyond-Degree Studio*

Students who complete their studio requirements, but still are enrolled in a degree/diploma program, may register for beyond-degree studio (charged at 60% of the current studio rate, see page 54). Studio grades are earned, but no credit is granted. Students who have met their ensemble requirements may take additional ensemble for zero credit. String majors registered for beyond-degree studio must participate in ensemble.

## Promotionals and Graduation Recitals

Promotionals are yearly evaluations in students' major areas of study that take place after two semesters of studio (May or December). Students perform for their department faculty, or as in the case of Composition majors, present their work for review. The Graduate Diploma promotional is a half recital, 30-40 minutes in length. Students in the D.M.A. program are

not required to give promotionals. Failing a promotional results in Academic Probation (see page 8).

Students may neither drop nor withdraw from their promotionals; however, under exceptional circumstances, they may petition their department chair and the Dean of Students to have their promotionals deferred. Students who wish to defer promotionals must obtain Promotional Deferral forms from the Dean's Office, which must be approved prior to the scheduled promotional date. Deferred promotionals are recorded permanently on the transcript with a grade of *IP* (In Progress). Students who fail or defer promotionals must pass that promotional level within two semesters, or be subject to suspension or dismissal.

Graduation recitals must be given no later than the Sunday before Commencement; some departments require a pre-recital two weeks before the recital. Students who wish to give their graduation recitals off campus must obtain written approval from their department chairs; in such cases, a tape of the recital is required.

For D.M.A. recital requirements, see page 23.

## Independent Study

Independent study is an opportunity for students to explore areas of special interest; topics may not duplicate the content of courses currently offered at NEC, including studio and chamber music.

### *Undergraduate*

Independent study credit must be applied towards liberal arts or elective requirements. Students may earn a maximum of three credits for a semester-long independent study, and may earn a maximum of six credits in independent studies towards the Bachelor of Music degree. Students in the undergraduate diploma program may request independent study only in music-related subjects. Independent studies are not permitted in the Music History and Music Education departments.

Students with a minimum CGPA of 3.00 after one semester of course work may pursue faculty-directed independent study. Proposals are submitted to faculty, and then to the Dean of Faculty for approval, prior to the semester in which students wish to undertake the independent study. Students and faculty should expect to meet three times during the semester.

### *Graduate*

Independent study credit must be applied towards elective requirements. Students may earn a maximum of two credits in independent study towards the Master of Music degree (special permission is required for Graduate Diploma students). Independent studies are not permitted in the Music History and Music Education departments.

Students with a minimum CGPA of 3.70 after one semester of course work may pursue faculty-directed independent study. Proposals are submitted to faculty, and then to the Dean of Faculty for approval, prior to the semester in which they wish to undertake the independent study. Students and faculty should expect to meet three times during the semester.

Students in the D.M.A. program may register for Extended Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one credit and must be approved by the faculty involved and the Dean of Faculty.



## Master's Examinations in History and Theory

Master's candidates must pass the Music History Comprehensive and the Music Theory Competency Examinations. Passing grades on these examinations are a requirement for graduation. Students must attempt all parts of these examinations upon entrance to NEC. *Both* parts of the Music Theory Competency Examination must be passed before students may elect courses in the graduate Theoretical Studies department.

Both exams are given each semester (see Academic Calendar). All portions not passed at a previous examination must be attempted at each successive exam. A non-credit two-semester class, Graduate Remedial Music Theory, is offered each year for an additional fee (see page 55). Passing this class is equivalent to passing the Music Theory Competency Examination.

## Cross-Registration Undergraduate

Students may take courses at Northeastern University, Simmons College, and Tufts University and apply these credits towards their degree/diploma programs. Generally, students may cross-register for no more than two semesters, and may elect only courses that do not duplicate NEC offerings. International students, or those whose native language is not English, must have a minimum TOEFL score of 540 to cross-register. Students may not select Tufts courses given at the School of the Museum of Fine Arts. When selecting courses at Northeastern, students must first receive permission from NEC's Dean of Faculty, and then from the chair of the Music department at Northeastern. When selecting courses at Simmons and Tufts, students must first receive permission from NEC's Dean of Faculty, and then from the Dean of the second institution.

## Graduate

Students may take graduate music courses at Tufts University and apply these credits towards their degree/diploma programs. Generally, students may cross-register for no more than one semester, and may elect only those courses that do not duplicate NEC offerings. International students, or those whose native language is not English, must have a minimum TOEFL score of 540 to cross-register. Students must first receive permission from the Dean of Faculty, and then from the Dean of Tufts.

Music Education majors and students pursuing Massachusetts Teacher Certification may cross-register at Northeastern University for selected courses that fulfill music education requirements. Students must first receive permission from the Dean of Faculty, and then from the Dean of Northeastern University.

## Bachelor of Music Double Major

Bachelor's candidates may apply for double-major status. Most often students combine a performance area with Music History or Music Theory. These students may apply for the double major at the end of the second year. Those wishing to combine performance and Composition, or two performance areas, may apply for the double major at the end of the first year; additional tuition is charged for these programs. The double major is approved and designed in consultation with the appropriate department chairs and the Dean of Faculty. Students approved to pursue the double major are required to be in residence at NEC for five full-time years.

## NEC/Tufts University Five-Year Double-Degree Program

Students who wish to combine degree studies in liberal arts and music may apply to the New England Conservatory/Tufts University Double-Degree Program. Double-degree students earn Bachelor of Music degrees from NEC and Bachelor of Arts or Bachelor of Science degrees from Tufts. Tufts offers students in this combined program the opportunity to major in any area except engineering, occupational therapy, or mental health.

Double-degree students must earn a minimum of 82 credits at NEC and 24 courses at Tufts, including foundation, distribution, and concentration requirements. In addition, they fulfill music-related requirements at NEC as outlined in the programs of study. Program schedules are flexible and designed in consultation with the academic advisor at each institution. Students must complete requirements for degrees at both institutions before either degree will be conferred.

Students transferring from other institutions are not usually accepted into this program. Those already enrolled at either of the participating schools, however, may seek admission to the program by applying to the other institution. Students wishing to discontinue participation in the five-year program may choose to complete studies at either institution.

## Second Master of Music Degree

Students may earn a second Master of Music degree following completion of the first master's degree. At the end of the first year, students interested in pursuing a second master's are required, after consultation with their academic advisor, to submit their proposed curriculum for approval to both department chairs and the Dean of Faculty.

The program of study for the second degree requires at least two full-time semesters beyond completion of the first degree. Students must take all courses for the first major *and* any additional courses required for the second major. Four years of studio normally are required. However, when both department chairs consider studio work in one major to be applicable to the second major, three years of studio are allowed.

## Graduation Requirements

Candidates for graduation must:

- 1) complete prescribed degree requirements, including required courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other schools, and master's degree examinations (music history, music theory, and if applicable, language exams); for D.M.A. requirements, see page 23;
- 2) achieve a minimum CGPA of 2.00 (undergraduate), 3.00 (graduate);
- 3) fulfill *INC* and *IP* grades (*Incomplete*, *In Progress*);
- 4) see their academic advisor for a graduation review and fill out an intent-to-graduate form by the intent-to-graduate deadline (see Academic Calendar);
- 5) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 6) pay outstanding fees, tuition, and fines;
- 7) complete an exit interview with the Financial Aid Office; and
- 8) pay any delinquent emergency loans.

To participate in Commencement ceremonies students must complete the requirements stated in numbers 1-4; however,

until all requirements and obligations are met, diplomas and transcripts will be withheld. Students with questions about degree/diploma requirements should consult with their academic advisor.

Master’s degree program requirements must be completed within five years of matriculation.

Students on Academic or Disciplinary Probation are ineligible to graduate until they have fulfilled the terms of probation.

Academic Records

Official transcripts bearing the notation *Official Transcript*, the college seal, and signature of the Registrar are sent directly to designated institutions. If issued to students, transcripts are enclosed in sealed envelopes and are deemed invalid if the seal is broken. Unofficial transcripts bearing the notation *Unofficial Transcript—not valid for transfer* are issued to students for their own use.

Transcripts are released upon students’ written requests, which must be signed, dated, and addressed to the Registrar’s Office. Transcripts are withheld if students owe money to NEC. There is no charge for the first official or unofficial transcript; for subsequent charges, see Fees (page 55).

NEC recognizes students’ rights to examine their educational records and control access by others in accordance with the *Family Educational Rights and Privacy Act* (FERPA), passed by the United States Congress in 1974. A copy of NEC’s FERPA policy may be obtained from the Registrar’s Office.

UNDERGRADUATE  
PROGRAMS OF STUDY

Bachelor of Music

The undergraduate curriculum provides extensive training in students’ majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

- Bassoon
- Clarinet
- Contemporary Improvisation\*
- Composition
- Double Bass
- Euphonium
- Flute
- Guitar
- Harp
- Historical Performance
- Horn
- Jazz Studies\*
  - Jazz Composition Concentration
  - Jazz Performance Concentration
- Music History
- Oboe
- Organ
- Percussion
- Piano
- Saxophone
- Theoretical Studies
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- Vocal Performance

\* The Improvisation department includes the majors Contemporary Improvisation and Jazz Studies. First-year students may enter the Improvisation department without declaring a major, but are expected to do so at the end of the first year.

Brass	Credits
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio PRCBR 100	32
Brass PRCBR 340T (4 semesters)	4
Music Theory THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26

<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12	<b>Class Instruction</b> from: ME 121, 132, 141-142, 151-152, 161-162, PNO 130, VC 161-162, 261-262	2
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24	<b>Total credits</b> * For CMP 411T, the prerequisite of THYU 207-208 is waived	122
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2	<b>Additional Requirements</b> 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395) 2) If the third-year promotional is not passed, a further review is required during the fourth year (CMP 490)	
<b>Ensemble</b> ORCH 110	8		
<b>Chamber Music*</b> CHM 120	2	<b>Contemporary Improvisation</b>	<b>Credits</b>
<b>Electives</b>	10	<b>Studio</b> IMPRV 100 or as assigned	32
<b>Total credits</b> * Students may earn one chamber music credit by participation in one semester of Horn or Trombone Choir registered as Chamber Music (CHM 120)	120	<b>Improvisation</b> IMPRV 181T-182T, 283T-284T, 385T-386T	12
<b>Additional Requirements</b> 1) Horn majors: participation in Horn Choir for four semesters (PRCBR 120); trombone majors: participation in Trombone Choir for four semesters (PRCBR 120). 2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395) 3) Pre-recital and recital in fourth year (PRCBR 499)		<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits)	20
		<b>Music History</b> MHST 112, 211, 212 (6 credits) electives (6 credits)	12
		<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24
<b>Composition</b>	<b>Credits</b>	<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2
<b>Studio</b> CMP 100	32	<b>Ensemble</b> IMPRV 110	8
<b>Composition</b> CMP 131 (first year) CMP 411T-412T* (second year) CMP 453T-454T, 515-516 (third year) CMP 443T-444T (fourth year)	20	<b>Electives</b>	10
<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26	<b>Total credits</b>	120
<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12	<b>Additional Requirements</b> 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); students submit a tape of two pieces and a paper outlining the year's progress and plans for the future 2) Recital in fourth year (IMPRV 499)	
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24	<b>Guitar</b>	<b>Credits</b>
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2	<b>Studio</b> STR 100	32
<b>Ensemble</b> CHOR 110	4	<b>Strings</b> STR 283T-284T (second year) STR 383T-384T (third year)	4
		<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26



<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	
<b>Ensemble</b> CHOR 110 (4 semesters) STR 110 (2 semesters)	
<b>Chamber Music</b> CHM 120* or STR 140T	
<b>Electives</b>	
<b>Total credits</b>	
* Requires Guitar department permission	

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

## Harp

<b>Studio</b> WW 100	<b>Credits</b> 32
<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2
<b>Ensemble</b> ORCH 110	8
<b>Chamber Music</b> CHM 120	2
<b>Electives</b>	14
<b>Total credits</b>	120

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

<b>Historical Performance</b>	<b>Credits</b>
<b>Studio</b> HP 100	32
<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12
<b>Liberal Arts</b> LARTS 111, 211-222 (6 credits) electives (18 credits)	24
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2
<b>Historical Performance Ensemble</b> HP 110	8
<b>Electives</b>	16
<b>Total credits</b>	120

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (HP 195, 295, 395)
- 2) Recital in fourth year (HP 499)

<b>Jazz Studies</b>	<b>Credits</b>
<b>Studio</b> IMPRV 100 or as assigned	32
<b>Improvisation*</b> IMPRV 181T-182T; 283T or 483T; 368, 378, 455T, 473T-474T	16
<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits)	20
<b>Music History</b> MHST 112, 211, 212 (6 credits) MHST 117, 408 or 438 (4 credits) elective (2 credits)	12
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2
<b>Ensemble**</b> IMPRV 110	8
<b>Electives</b>	6
<b>Total credits</b>	120

- \* Placement by exam; IMPRV 263-264 may be required
- \*\* Not required for Jazz Composition; credits not earned in ensemble are earned as electives

#### Additional Requirements

- 1) Performance majors: promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); Jazz Composition majors: promotional at the end of the second and fourth years (IMPRV 297, 497)
- 2) Written exam included as part of the third-year promotional
- 3) Recital in fourth year for performance majors (IMPRV 499)

### Music History\*

Credits

**Studio** instrumental/vocal 32  
(fourth year: 2 credits each semester);  
MHST 100 (fourth year: 2 credits each semester)

**Music History** 20-26  
MHST 111, 112, 211, 212 (8 credits)  
MHST 535-536 (third year; 4 credits)  
electives (8-14 credits)

**Music Theory** 26  
THYU 101-102, 106 (8 credits)  
THYU 201-202 or 205-206 (6 credits)  
THYU 207-208 (6 credits)  
THYU 300-level (6 credits; includes a 20th-century topic)

**Liberal Arts** 24  
LARTS 111, 221-222 (6 credits)  
LARTS 181-182 (6 credits)\*\*  
electives (12 credits)

**Interdisciplinary Studies** 2  
INT 333-334 (third year)

**Ensemble\*\*\*** 6

**Electives** 4-10  
—

**Total credits** 120

- \* Students who apply to this program must meet audition requirements for their applied instrument or voice
- \*\* Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair
- \*\*\* Determined by applied instrument/voice

#### Additional Requirements

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)

### Organ

Credits

**Studio** 32  
ORG 100

**Organ** 6  
ORG 413T-414T (third year; 2 credits)  
4 credits from: ORG 521, 527-528,  
541, 542, 543-544, 571, 572

**Music Theory** 26  
THYU 101-102, 106 (8 credits)  
THYU 201-202 or 205-206 (6 credits)  
THYU 207-208 (6 credits)  
THYU 300-level (6 credits; includes a 20th-century topic)

**Music History** 12  
MHST 111, 112, 211, 212 (8 credits)  
electives (4 credits)

**Liberal Arts** 24  
LARTS 111, 221-222 (6 credits)  
electives (18 credits)

**Interdisciplinary Studies** 2  
INT 333-334 (third year)

**Ensemble** 4  
CHOR 110

**Electives** 14  
—

**Total credits** 120

#### Additional Requirements

- 1) Promotional at the end of the first, second, and third years (ORG 195, 295, 395)
- 2) Half recital in third year (ORG 397)
- 3) Recital in fourth year (ORG 499)

### Percussion

Credits

**Studio** 32  
PRCBR 100

**Percussion** 12  
PRCBR 325T-326T  
PRCBR 130T (4 semesters)\*  
PRCBR 360T (4 semesters)  
PRCBR 435T, 437T-438T

**Music Theory** 26  
THYU 101-102, 106 (8 credits)  
THYU 201-202 or 205-206 (6 credits)  
THYU 207-208 (6 credits)  
THYU 300-level (6 credits; includes a 20th-century topic)

**Music History** 12  
MHST 111, 112, 211, 212 (8 credits)  
electives (4 credits)

**Liberal Arts** 24  
LARTS 111, 221-222 (6 credits)  
electives (18 credits)

<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2	<b>Strings</b> Violin, Viola, Violoncello, Double Bass	<b>Credits</b>
<b>Ensemble</b> ORCH 110	8	<b>Studio</b> STR 100	32
<b>Electives</b>	4	<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26
<b>Total credits</b> * Recommended for the first and second years	120	<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12
<b>Additional Requirements</b> 1) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395) 2) Pre-recital and recital in fourth year (PRCBR 499)		<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24
<b>Piano</b>	<b>Credits</b>	<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2
<b>Studio</b> PNO 100	32	<b>Ensemble*</b> ORCH 110	8
<b>Piano</b> PNO 347T-348T (second, third, or fourth year; 3 credits) PNO 451T (fourth year; 2 credits)	5	<b>Chamber Music**</b> double bass: STR 130T (2 credits) violin, viola, violoncello: CHM 120 (5 credits)	2 or 5
<b>Music Theory</b> THYU 101-102, 106 (8 credits) THYU 201-202 or 205-206 (6 credits) THYU 207-208 (6 credits) THYU 300-level (6 credits; includes a 20th-century topic)	26	<b>Electives</b> double bass: 14 credits violin, viola, violoncello: 11 credits	11 or 14
<b>Music History</b> MHST 111, 112, 211, 212 (8 credits) electives (4 credits)	12	<b>Total credits</b>	120
<b>Liberal Arts</b> LARTS 111, 221-222 (6 credits) electives (18 credits)	24	* Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see page 26)	
<b>Interdisciplinary Studies</b> INT 333-334 (third year)	2	** Recommended for violin majors: performance on viola in chamber music and orchestra, one semester; Viola Class for Violinists (STR 449T)	
<b>Ensemble</b> CHOR 110 (may substitute ACMP 303T or 417T, and 411T in third year)	6	<b>Additional Requirements</b> 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395) 2) Pre-recital and recital in fourth year (STR 499)	
<b>Chamber Music*</b> CHM 120	1	<b>Theoretical Studies</b>	<b>Credits</b>
<b>Electives</b>	12	Students begin the Theoretical Studies major in the third year after consultation with the graduate Theoretical Studies department chair. Before beginning the Theoretical Studies major, students must pass a second-to-third-year promotional in their applied area.	
<b>Total credits</b> * Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T	120	<b>Studio</b> applied area (16-24 credits) Theoretical Studies THYU 100 (8-16 credits; third year optional)	32
<b>Additional Requirements</b> 1) Performance of works from the complete repertoire 2) Promotional at the end of the first, second, and third years (PNO 195, 295, 395) 3) Pre-recital and recital in fourth year (PNO 499); recital program notes written by the student		<b>Theoretical Studies</b> undergraduate or graduate courses by advisement	12



<b>Music Theory</b>	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 or 205-206 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
<b>Music History</b>	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
<b>Liberal Arts</b>	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
<b>Interdisciplinary Studies</b>	2
INT 333-334 (third year)	
<b>Ensemble*</b>	6
<b>Electives</b>	6
<b>Total credits</b>	120
* Determined by applied instrument/voice	
<b>Additional Requirements</b>	
1) Portfolio of theoretical work from the third and fourth years	
2) Analytical or compositional project in fourth year (THYU 498 or 499)	

## Vocal Performance

### Credits

<b>Studio</b>	32
VC 100	
<b>Voice</b>	4
VC 363T-364T (fourth year)	
VC 200 (8 semesters)	
<b>Music Theory</b>	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 or 205-206 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
<b>Music History</b>	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
<b>Liberal Arts</b>	24
LARTS 111, 221-222 (6 credits)	
LARTS 187-188 (first year; 6 credits)	
LARTS 181-182 (second year; 6 credits)	
LARTS 185-186 (third year; 6 credits)	
<b>Interdisciplinary Studies</b>	2
INT 333-334 (third year)	
<b>Ensemble</b>	8
CHOR 110	
<b>Electives</b>	12
<b>Total credits</b>	120

## Additional Requirements

- 1) Keyboard proficiency in sight reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)

## Woodwinds

### Credits

Flute, Oboe, Clarinet, Bassoon, Saxophone

<b>Studio</b>	32
WW 100	
<b>Music Theory</b>	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 or 205-206 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
<b>Music History</b>	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
<b>Liberal Arts</b>	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
<b>Interdisciplinary Studies</b>	2
INT 333-334 (third year)	
<b>Ensemble</b>	8
ORCH 110	
<b>Chamber Music</b>	2
CHM 120	
<b>Electives</b>	14
<b>Total credits</b>	120
<b>Additional Requirements</b>	
1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)	
2) Pre-recital and recital in fourth year (WW 499)	

## Undergraduate Diploma

This program, which provides more concentrated studio instruction, consists of three years of study in composition, and instrumental or vocal performance. Students register for repertoire coaching, ensemble, chamber music, and course work related to the major. Admission standards are higher than those required for the Bachelor of Music program.

### Credits

<b>Studio/Coaching</b>	28-36
<b>Course Work</b>	24-36
<b>Ensemble*</b>	0-6
<b>Chamber Music</b>	0-6
CHM 120	
<b>Total credits</b>	72

- \* Orchestral instrument majors: six semesters for credit.  
String majors who are part-time and registered for studio or beyond-degree studio are required to participate in ensemble(see page 9) .

#### Additional Requirements

- 1) Promotional at the end of the first and second years (195, 295)
- 2) Vocal Performance majors: VC 200 (6 semesters)
- 3) Pre-recital and recital in the third year (399); not required for Composition majors

## Commonwealth of Massachusetts Teacher Certification Program

Teacher Certification is available to undergraduate and graduate students. Undergraduates may use elective credits to fulfill requirements for teacher certification; if necessary, students may complete certification requirements as special students. Master's degree, Graduate Diploma, and D.M.A. students in any major who are full time, or part time and have completed 18 credits towards the degree, may enroll in undergraduate certification courses (for no credit) without incurring additional charge. Information is available from the Music Education department.

Provisional teacher certification with advanced standing in Massachusetts (applicable in many states through reciprocal agreements) requires completion of a state-approved program.

Standard teacher certification is awarded upon completion of the master's degree. All certification programs are competency based. Individual programs are designed by the Music Education department chair.

#### Credits

Contemporary Issues in Music Education ME 503	2
Philosophy of Education ME 505	3
Curriculum Development in Music Education ME 532	3
Child Growth and Development ME 508	2
Teaching Choral Music ME 413 <i>or</i> Teaching Instrumental Music ME 417	2
Teaching Classroom Music I: Grades N-4 ME 331 <i>or</i> Teaching Classroom Music III: Grades 10-12 ME 333	3
Teaching Classroom Music II: Grades 5-9 ME 332	3
Music Education Laboratory ME 180*	0
Practice Teaching ME 463; 466 or 469**	6
Practice Teaching Seminar ME 461	2
<b>Total credits</b>	<b>26</b>

\* Required every semester

\*\* Co-requisite: ME 461

## THE THELONIOUS MONK INSTITUTE OF JAZZ PERFORMANCE AT NEC

### Diploma Program

Every two years, seven especially gifted students, designated *Thelonious Monk Artists*, are admitted to the Thelonious Monk Institute of Jazz Performance at NEC. One student is chosen in each instrumental category of saxophone, trumpet, trombone, piano, bass, drums, and guitar to form an ensemble. The Diploma Program in Jazz Performance involves two years of full-time study and is centered around the interaction of students in the program with Jazz Masters who are in residence at NEC each semester. During each residency the Jazz Master serves as teacher, mentor, ensemble coach, and instructor in the year-long Jazz Traditions course. Jazz Masters may also work with students from other NEC programs. Selected Jazz Masters prepare a major concert with students at the end of each semester.

Students' programs are individually designed according to their educational needs and musical experience.

#### Credits

Studio	16
Jazz Traditions TMI 124T (4 semesters)	8
Electives	0-25
<b>Total credits</b>	<b>24-49</b>
<b>Additional requirements</b>	
1) Participation in ensemble for four semesters (TMI 110); includes workshop with Master Teachers and the Music Director	
2) Ensemble recital at the end of the first and second years (TMI 195 and 295)	
3) Students may give optional solo or small-group recitals, in consultation with the Music Director	
4) <b>Summer: performance apprenticeship with professional jazz ensembles, or ensemble coaching with a professional mentor</b>	

# GRADUATE

## PROGRAMS OF STUDY

### Master of Music

Degree programs may be pursued in the following majors:

Accompaniment  
 Bassoon  
 Choral Conducting  
 Clarinet  
 Composition  
 Contemporary Improvisation  
 Double Bass  
 Euphonium  
 Flute  
 Guitar  
 Harp  
 Historical Performance  
 Horn  
 Jazz Studies  
     Concentration in Performance  
     Concentration in Composition  
 Music Education  
 Musicology  
 Oboe  
 Orchestral Conducting  
 Organ  
 Percussion  
 Piano  
 Saxophone  
 Theoretical Studies  
 Trombone  
 Trumpet  
 Tuba  
 Viola  
 Violin  
 Violoncello  
 Vocal Pedagogy  
 Vocal Performance  
 Wind Ensemble Conducting

### Accompaniment

### Credits

<b>Studio</b> ACMP 500	16
<b>Voice</b> VC 563-654	4
<b>Accompaniment</b> ACMP 507-508, 607-608 8 credits from: 573-574, 575-576, 577-578, by advisement	12
<b>Musicology/Theoretical Studies</b> includes one course in each area	4
<b>Total credits</b>	36

### Additional Requirements

- 1) Accompanying in a vocal studio as assigned
- 2) Accompanying and sonata participation in an instrumental studio as assigned
- 3) Accompanying one vocal and one instrumental graduate or Artist Diploma recital
- 4) Accompanying instrumental and/or vocal master classes as assigned (may replace requirements 1 and/or 2)
- 5) Promotional at the end of the first year (accompanying two vocal and two instrumental promotionals) (ACMP 595)
- 6) Recital in the final semester (half devoted to vocal repertoire and half to instrumental sonata repertoire) (ACMP 699)

### Brass

### Credits

Trumpet, Horn, Trombone, Euphonium, Tuba

<b>Studio</b> PRCBR 500	16
<b>Brass</b> PRCBR 540T (recommended for first year)	2
<b>Musicology/Theoretical Studies</b> includes one course in each area	4
<b>Electives</b>	14
<b>Total credits</b>	36

### Additional requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Horn majors: participation in Horn Choir for two semesters (PRCBR 520); trombone majors: participation in Trombone Choir for two semesters (PRCBR 520). Students may earn one elective credit by participation in one semester of Horn or Trombone Choir registered as Chamber Music (CHM 520)
- 3) Promotional at the end of the first year (PRCBR 595)
- 4) Pre-recital and recital in second year

### Choral Conducting

### Credits

<b>Studio</b> CHOR 500	16
<b>Conducting</b> CHOR 567-568, 667-668	8
<b>Theoretical Studies</b> includes THYG 501-502 (first year)	6
<b>Musicology</b>	2
<b>Electives</b>	4
<b>Total credits</b>	36

### Additional Requirements

- 1) Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520) for four semesters
- 2) Advanced skills in sight singing, harmonic dictation, solfège
- 3) Two years, or the equivalent, of German; one year of either French or Italian
- 4) Working knowledge of Latin
- 5) Recital in second year (CHOR 699)



<i>Composition</i>	<i>Credits</i>	<i>Harp</i>	<i>Credits</i>
Studio CMP 500	16	Studio WW 500	16
Composition CMP 555-556 (first year)	4	Musicology/Theoretical Studies includes one course in each area	4
Theoretical Studies	8	Electives	16
Electives	8	Total credits	36
Total credits	36	Additional Requirements	
Additional requirements		1) Participation in ensemble for four semesters (ORCH 510)	
1) First-year review: presentation of work completed during the first year (CMP 593)		2) Promotional at the end of the first year (WW 595)	
2) If the first-year review is not passed, an additional review is required during the second year (CMP 693)		3) Pre-recital and recital in second year (WW 699)	
<i>Contemporary Improvisation</i>	<i>Credits</i>	<i>Historical Performance</i>	<i>Credits</i>
Studio CI 500	16	Studio HP 500	16
Contemporary Improvisation CI 571-572, 671-672	8	Musicology/Theoretical Studies includes one course in each area	4
Musicology/Theoretical Studies includes one course in each area	4	Electives	16
Electives	8	Total credits	36
Total credits	36	Additional Requirements	
Additional Requirements		1) Participation in Historical Performance Ensemble for four semesters (HP 510)	
1) Graduate Third Stream Ear Training (CI 057-058) required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study		2) Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended	
2) Promotional at the end of the first year (CI 595)		3) Promotional at the end of the first year (HP 595)	
3) Recital in second year (CI 699)		4) Recital in second year (HP 699)	
<i>Guitar</i>	<i>Credits</i>	<i>Jazz Studies</i>	<i>Credits</i>
Studio STR 500	16	Studio JS 500 or assigned by department	16
Guitar STR 583T-584T	2	Jazz Studies JS 577 or 555T; 578 or 579T	4
Musicology/Theoretical Studies includes one course in each area	4	Musicology/Theoretical Studies includes one course in each area	4
Chamber Music CHM 520* or STR 540T	2	Electives	12
Electives	12	Total credits	36
Total credits	36	Additional Requirements	
* Requires Guitar department permission		1) Performance majors: participation in ensemble for four semesters (JS 510)	
Additional Requirements		2) Promotional at the end of the first year (JS 595)	
1) Promotional at the end of the first year (STR 595)		3) Jazz theory and ear training comprehensive exam	
2) Recital in second year (STR 699)		4) Performance majors: recital in second year (JS 699)	

## Music Education\* Credits

<b>Music Education**</b> ME 533, 559 (6 credits) electives (6 credits)	12
<b>Degree Concentration***</b>	8
<b>Musicology/Theoretical Studies</b> includes one course in each area	6
<b>Electives</b>	6
<b>Directed Study</b> ME 688-689	4
<b>Total credits</b>	36

- \* Students are assigned a department faculty advisor
- \*\* Graduate courses taken for **Massachusetts Teacher Certification** may be applied towards the master's degree; additional undergraduate courses (zero-credit, non-degree) are required for certification (see page 17)
- \*\*\* **Applied music:** studio (six credits), pedagogy (two credits), half recital. **Conducting:** programs are designed in consultation with the appropriate department chair (choral, orchestral, or wind ensemble); may include conducting, materials and literature, rehearsal techniques, and education curriculum. **Jazz, Theoretical Studies, and Musicology:** programs are designed in consultation with the appropriate department chair. **World music:** ethnomusicology (eight credits). **Composition:** programs are designed in consultation with the department chair; recommended courses CMP 555-556, 557-558, 567-568, 543T-544T, 515-516

### Additional Requirements

- 1) Coursework in Musicology and Theoretical Studies is contingent upon entrance exam results
- 2) Participation in ensemble by advisement of the Music Education department chair

## Musicology Credits

<b>Musicology</b> MHST 535-536 (first year) MHST 537 (first semester) MHST 580 (four semesters)	22
16 credits from: MHST 502, 510, 512, 520, 521, 522, 530, 533, 534, 540, 543, 545, 546, 550, 551, 552, 560, 570; MHST 524, 527 (department chair's permission required)	
<b>Theoretical Studies</b> (THYG 543, 544 require department chair's permission)	4
<b>Studio</b>	4
<b>Electives</b>	6
<b>Total credits</b>	36

### Additional Requirements

- 1) Reading skills examination in at least one language (French, German, or Italian)
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)

- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio
- 5) Written/oral exam at end of the second year (MHST 693)

## Orchestral Conducting Credits

<b>Studio</b> ORCH 500	16
<b>Theoretical Studies</b> includes THYG 501-502 (first year)*	6
<b>Musicology</b>	2
<b>Electives</b>	12
<b>Total credits</b>	36

- \* Waived if outstanding proficiency is demonstrated

### Additional Requirements

- 1) Attendance at NEC Philharmonia rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

## Organ Credits

<b>Studio</b> ORG 500	16
<b>Organ</b>	12
<b>Musicology/Theoretical Studies</b> includes one course in each area	4
<b>Electives</b>	4
<b>Total credits</b>	36

### Additional Requirements

- 1) Promotional at the end of the first year (ORG 595)
- 2) Recital in second year (ORG 699) accompanied by program notes written by the student

## Percussion Credits

<b>Studio</b> PRCBR 500	16
<b>Percussion</b> PRCBR 525T-526T PRCBR 535T, 537T-538T PRCBR 560T (2 semesters; recommended for first year)	6
<b>Musicology/Theoretical Studies</b> includes one course in each area	4
<b>Electives</b>	10
<b>Total credits</b>	36

### Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

<i>Piano</i>	<i>Credits</i>	<i>Theoretical Studies</i>	<i>Credits</i>
<b>Studio</b> PNO 500	16	Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.	
<b>Piano Performance Seminar</b> PNO 547T-548T	2	<b>Studio*</b> THYG 500	16
<b>Accompaniment*</b> ACMP 511T	0	<b>Theoretical Studies</b> THYG 523-524; 525-526 or 527-528	8
<b>Music History/Music Theory</b> includes one course in each area	4	<b>Electives</b>	12
<b>Electives</b> includes 2 credits each from allied and collaborative piano skills**	14	<b>Total credits</b>	36
<b>Total credits</b>	36	* Studio is required until the Thesis is completed (see Beyond-Degree Studio, page 9)	
* Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade <i>IP</i> will be recorded on the transcript until the 15-hour requirement is fulfilled		<b>Additional Requirements</b>	
** Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; collaborative piano skills: chamber music (any chamber music department course) and accompanying		1) Portfolio at the end of the first year (THYG 697)	
<b>Additional Requirements</b>		2) Analytical Thesis (THYG 694), Compositional Thesis (THYG 695), and Portfolio (699) at the end of the second year	
1) Study and performance of works from the complete repertoire		<b>Vocal Pedagogy</b>	<i>Credits</i>
2) Promotional at the end of the first year (PNO 595)		<b>Studio</b> VC 500	16
3) Pre-recital and recital in second year (PNO 699)		<b>Voice</b> VC 563-564 and 565-566 (first year) 4 credits from: VC 573-574, 575-576, 577-578	12
<b>Strings</b>	<i>Credits</i>	<b>Musicology/Theoretical Studies</b> includes one course in each area	4
Violin, Viola, Violoncello, Double Bass		<b>Electives</b>	4
<b>Studio</b> STR 500	16	<b>Total credits</b>	36
<b>Musicology/Theoretical Studies</b> includes one course in each area	4	<b>Additional Requirements</b>	
<b>Chamber Music*</b> double bass: CHM 520 or STR 130T violin, viola, and violoncello: CHM 520	3	1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)	
<b>Electives</b>	13	2) Keyboard proficiency in sight reading and accompaniment	
<b>Total credits</b>	36	3) Passing NEC master's language exams in French, German, and Italian. Students may register for NEC undergraduate language courses (zero credit, non-degree) to prepare for these exams (see Fees, page 55).	
* Recommended for the first three semesters		4) Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year	
<b>Additional Requirements</b>		<b>Vocal Performance</b>	<i>Credits</i>
1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see page 26)		<b>Studio</b> VC 500	16
2) Promotional at the end of the first year (STR 595)		<b>Musicology/Theoretical Studies</b> includes one course in each area	4
3) Pre-recital and recital in second year (STR 699)		<b>Electives*</b>	16
		<b>Total credits</b>	36
		* Four credits of vocal coaching may be used towards the elective requirement; recommended during the second year (two credits each semester). Full-time students registered	



for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate.

#### Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) Keyboard proficiency in sight reading and accompaniment
- 3) One year of diction that covers French, German, and Italian
- 4) Passing NEC master's language exams in French, German, and Italian. Students may register for NEC undergraduate language courses (zero credit, non-degree) to prepare for these exams (see Fees, page 55).
- 5) Promotional at the end of the first year (VC 595)
- 6) Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student

### Wind Ensemble Conducting Credits

Studio	16
WNDEN 500	

Theoretical Studies	6
includes THYG 501-502	

Musicology	2
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Wind Ensemble	4
WNDEN 501T-502T	

Electives	8
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Total credits	36
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#### Additional Requirements

- 1) Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
- 2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
- 3) Comprehensive Exam (WNDEN 693)
- 4) Recital in second year (WNDEN 699)

### Woodwinds Credits

Flute, Oboe, Clarinet, Bassoon, Saxophone

Studio	16
WW 500	

Musicology/Theoretical Studies	4
includes one course in each area	

Electives	16
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Total credits	36
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#### Additional requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

## Graduate Diploma

This program, which provides more concentrated studio instruction, consists of two years of full-time study in composition, instrumental or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and course work as related to the major. Admission standards are higher than those required for the Master of Music program, though not as high as those required for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructors or department chairs.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. In such cases, the second program may be completed in one year. If the petition is approved, the promotional is waived for all majors; for vocal performance majors the one-year ensemble requirement is also waived.

#### Credits

Studio	16
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Electives* and chamber music	4
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Total credits	24
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\* Admission to **Theoretical Studies** courses requires passing the Master's Music Theory Competency Examination (see page 10). Vocal Performance majors may apply four credits of vocal coaching towards the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees, page 55).

#### Additional requirements

- 1) Participation in ensemble is required for most majors (see Graduate Ensemble Participation, page 26)
- 2) Promotional at the end of the first year (596):  
**contemporary improvisation, jazz, instrumental performance:** half recital (pre-half recital required for brass, percussion, and woodwind majors); **vocal performance:** half recital (may substitute the performance of a major role in NEC Opera Theater, with the Voice department chair's permission); **composition:** portfolio of compositions
- 3) **Performance:** recital in second year (698) (pre-recital required for brass, harp, percussion, piano, strings, voice, and woodwinds); **Composition:** portfolio of compositions and public performance of at least one major work.

## Artist Diploma

The Artist Diploma, NEC's highest award for achievement in performance, is open to select professional musicians and highly accomplished students. It is an all-tuition scholarship program requiring two years residence at NEC. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire.

Students' programs are designed in consultation with studio instructors and the Artist Diploma Committee. Programs may include course work, independent study, faculty coachings, and ensemble participation; intensive performance studies culminate in two full recitals in Jordan Hall, one in each year of residence.

## Doctor of Musical Arts

The Doctor of Musical Arts degree (D.M.A.), offered in composition, performance, and music education, is a rigorous and selective program intended for musicians who combine the highest attainments in their major area with proven accomplishment in musicology and theoretical studies. A master's degree in music is prerequisite to the D.M.A. program. Normally, the equivalent of five full-time semesters (8-10 credits per semester, not including recital and research credits) is needed to complete the D.M.A. degree; students must be full-time in their first year. Most students spend three or more years in the program. Additional information is available from the Dean of Faculty.

Students' programs of study are designed in consultation with the Doctoral Committee. A minimum of 60 credits beyond master's study is required. Generally, students earn 30 credits in their major area: studio (16 credits), allied performance studies such as chamber music, vocal coaching, or conducting (2 credits), recitals and research projects (12 credits). Performers present three full-length recitals accompanied by extensive program notes (one of the recitals may be a lecture/recital), and complete a major writing project based on academic research; composers present one recital of chamber music and a dissertation (large-scale original work with an analytical paper). An additional 30 credits are earned in academic subjects: doctoral seminars (12 credits) and electives from the graduate curriculum, including independent projects for extended credit (18 credits).

<i>Accompaniment</i>	<i>Credits</i>
Studio	16
Degree Concentration* ACMP 573-574 (4 credits) ORG 513-514 (2 credits) related courses (4 credits)	10
Doctoral Seminars MHST 901 (first semester), 902 THYG 901, 902	12
Electives*	12
Recitals	8
Research Project	2
Total credits	60

\* Degree concentration and elective courses are determined by advisement of the Accompaniment department chair.

### Additional requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee; translation examination in at least one language (French, German, or Italian)
- 3) Harpsichord proficiency
- 4) Extended techniques for contemporary music
- 5) Recitals: three in one area (instrumental or vocal); one in the other area
- 6) Instrumental accompaniment: competency in orchestral repertoire
- 7) Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work

<i>Composition, Conducting, Solo Performance</i>	<i>Credits</i>
Studio	16
Allied Performance Studies	2
Doctoral Seminars MHST 901 (first semester), 902 THYG 901, 902	12
Electives	18
Recitals	9
Research Projects	3
Total credits	60

### Additional requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee; translation examination in at least one language (French, German, or Italian)
- 3) Conducting majors: attendance at large ensemble rehearsals (four semesters)
- 4) Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work

<i>Music Education</i>	<i>Credits</i>
Music Education ME 523T, 533, 563 (8 credits) electives (4 credits)	12
Degree Concentration studio (8 credits) electives (4 credits)	12
Doctoral Seminars MHST 901 (first semester), 902 THYG 901, 902	12

Electives*	12
Research Projects	8
Dissertation	4
<b>Total credits</b>	<b>60</b>
* Musicology and Theoretical Studies courses are recommended	

#### Additional requirements

- 1) Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty
- 2) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee; translation examination in at least one language (French, German, or Italian)
- 3) ME 539: recommended as preparation for the thesis
- 4) Degree focus in conducting: attendance at large ensemble rehearsals (four semesters)
- 5) Cross-registration in music education courses is available with Northeastern and Tufts Universities, and Simmons College
- 6) Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work

## CHAMBER MUSIC AND ENSEMBLES

### Chamber Music

The chamber music program establishes approximately 50 faculty-coached groups per semester. Students are assigned on the basis of audition. Although space in chamber music is limited, especially in the first year of study, assignments ensure that the requirements of each major are fulfilled. Groups are coached for 15 hours each semester, and considerable additional rehearsal time is expected. Ensembles perform at chamber recitals at the end of each semester. Two gala concerts are held each year in Jordan Hall featuring groups chosen in chamber music juries.

By participating in one or more chamber music groups, students earn a maximum of one credit each semester. Students may not drop or withdraw from chamber music without written permission from the Administrator of Chamber Music.

### Horn Choir

The Horn Choir, coached by Jonathan Menkis, provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performance of orchestral literature and audition repertoire.

### Trombone Choir

The Trombone Choir, coached by Norman Bolter, draws its repertoire from music written especially for the ensemble as well as from transcriptions. The choir performs throughout the year and at the annual concert at Symphony Hall for the Boston Symphony Orchestra Open House.

### NEC Honors Ensembles

Each year NEC selects five exceptional chamber groups as NEC honors ensembles, including a string quartet, a brass quintet, a woodwind quintet, and a jazz ensemble. Each ensemble, coached by a faculty member, receives a stipend and is required to perform 10 concerts a year in the Boston area. These may include the *Midday Music Series* at the Federal Reserve Bank, and appearances on WGBH-FM's *Off the Record* and *Morning pro musica*. Each honors group also gives a recital in Jordan Hall.

### Ensembles

#### NEC Symphony Orchestra

The NEC Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since. Conducted by Richard Hoenich, Director of Orchestral Activities, the Symphony Orchestra gives eight concerts a year in Jordan Hall.

The Orchestra provides training in the standard symphonic repertoire, as well as in less frequently explored literature.



Members of the Orchestra also participate in Opera Theater productions and in special events.

The Symphony Orchestra works with distinguished guest conductors from around the world in reading rehearsals and concert presentations. During past seasons the Orchestra has worked with Kazuyoshi Akiyama, Sergiu Commissiona, Dennis Russell Davies, Sir Colin Davis, Leon Fleisher, Lukas Foss, Leon Kirchner, James Levine, Witold Lutoslawski, Kurt Masur, Seiji Ozawa, Mstislav Rostropovich, Alexander Schneider, Michael Tilson Thomas, Sir Michael Tippett, Christoph von Dohnányi, Mordechai Rechtman, Simon Rattle, Stanislaus Skrowaczewski.

### ***NEC Philharmonia***

The NEC Philharmonia, conducted by Richard Hoenich, presents six concerts annually. In addition, this full-scale orchestra performs in Opera Theater productions and in special events. Emphasis is placed on standard orchestral repertoire with concentration on basic orchestral training, both technical and stylistic.

### ***NEC Wind Ensemble***

The NEC Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play literature from the Renaissance through the 20th century, for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. Besides playing four to five concerts a year in Jordan Hall, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and Boston-area schools. The ensemble has performed at numerous national music conferences. Through commissions, performances, and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

### ***NEC Jordan Winds***

The NEC Jordan Winds, conducted by Don Palma, performs woodwind, brass, and percussion repertoire from the Renaissance through the 20th century, for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire which serves to improve members' ensemble skills.

### ***NEC Chorus***

The NEC Chorus, conducted by Tamara Brooks, devotes itself to the study and performance of great choral works from medieval to modern times. Each year the Chorus gives four concerts and in some seasons appears with the Boston Symphony Orchestra. The Chorus has made numerous recordings and has been selected many times to perform at national and regional conferences. Members of the Chorus have participated in concert tours in the United States, Russia, Spain, Puerto Rico, Israel, Romania, Bulgaria, China, and have twice toured Europe.

### ***Chamber Singers***

Chamber Singers, conducted by Tamara Brooks, is a select group that performs works from the Renaissance through the 20th century. Students assigned to Chamber Singers should expect to be in both Chorus and Chamber Singers; those who participate only in Chamber Singers may be granted ensemble credit with the conductor's permission. In 1991 the group toured Taiwan and Japan.

## ***Opera***

NEC offers a comprehensive opera training program, directed by John Moriarty, which provides musical coaching of roles and scenes, instruction in acting, stage makeup, movement, and stage and audition techniques. Opera is open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate is admitted. Auditions take place after matriculation. A maximum of two years participation in Opera is permitted for each degree/diploma program.

The NEC Opera Theater produces two full-scale operas and a series of opera-scenes performances each year. In the recent past, the Opera Theater has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Così Fan Tutte*, *The Magic Flute*, *The Marriage of Figaro*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Puccini *La Bohème*, Britten *Albert Herring*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, Rossini *The Barber of Seville*, Bizet *Doctor Miracle*, and Ibert *Angélique*.

The NEC Opera Studio is a one-year program in which students study and perform opera scenes and serve as opera chorus in Opera Theater productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

## ***Jazz Ensembles***

**Small ensembles**, coached by Improvisation/Jazz Studies department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Groups include Jimmy Giuffrè's ensemble for five saxophones and rhythm section, Bob Moses' contemporary funk ensemble, and Dominique Eade's jazz choir. Other ensembles are coached by faculty members George Russell, John McNeil, George Garzone, and graduate assistants. The ensembles perform several times a year.

The NEC **Jazz Big Band**, directed by Scott Cowan and George Russell, performs classic and contemporary big band music. The band performs under the direction of noted guest artists. In the past these have included prominent musicians such as Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, Clare Fischer, and Randy Weston. The band has won critical acclaim for recordings as well as for performances throughout the country. The band is open by audition to all NEC students.

**The Thelonious Monk Jazz Ensemble**, coached by the Thelonious Monk Institute's resident Jazz Masters and Music Director Thomas Macintosh, is comprised of students in the institute's program.

## ***Contemporary Improvisation Ensembles***

Contemporary Improvisation ensembles, coached by department faculty, rehearse and perform Third Stream music, jazz-type improvisations, and music of non-western cultures. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

## ***NEC Contemporary Ensemble***

The NEC Contemporary Ensemble, directed by John Heiss, presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez,

Messiaen, Schuller, Maxwell-Davies, Tippett, Harbison, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

### **NEC Bach Ensemble**

The NEC Bach Ensemble, directed by John Gibbons, is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

### **Historical Performance Ensemble**

The Historical Performance Ensemble, directed by John Gibbons, performs vocal and instrumental music through the Romantic period on historical instruments.

### **NEC Percussion Ensemble**

The NEC Percussion Ensemble, directed by Frank Epstein, performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irvin Bazelon, Christopher Rouse, Tibor Puszta, John Harbison, Stanley Leonard, and James Hoffmann. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

### **NEC Guitar Ensemble**

The NEC Guitar Ensemble, directed by Robert Paul Sullivan, studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th to 20th centuries.

## **Ensemble Participation**

Ensembles are a focus of NEC's musical life, and participation in them is required of all undergraduate and most graduate majors (see Programs of Study, pages 11-24).

## **Undergraduate**

### **Bachelor of Music requirements**

- 1) **String, wind, brass, and percussion** majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles: Symphony Orchestra, Philharmonia, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference for ensemble placement is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, Guitar, and Organ** majors are placed by audition in one or more choral groups. **Guitar** majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.
- 4) **Jazz Studies** performance majors participate in jazz ensembles. Jazz Studies composition majors are not required to participate in ensemble.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Theoretical Studies** majors participate in ensemble as determined by their applied area of study.

### **Undergraduate Diploma requirements**

- 1) **String, wind, brass, and percussion** majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles: Symphony Orchestra, Philharmonia, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference for ensemble placement is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Organ, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio (see page 9), are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, thus incurring no charge).

By participating in one or more ensembles, students earn a maximum of one credit each semester. Students register for ensemble using appropriate course codes. Students may not drop or withdraw from ensemble without permission (see Add/Drop & Withdraw, page 4).

## **Graduate**

### **Master of Music and Graduate Diploma requirements**

- 1) **String, wind, brass, and percussion** majors are placed by audition in at least one, sometimes two, and occasionally three of the following ensembles: Symphony Orchestra, Philharmonia, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference for ensemble placement is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This requirement may be fulfilled by participation in Opera Theater, Opera Studio, or chorus. Those who have fulfilled NEC master's degree ensemble requirements are excused from the ensemble requirement in the Graduate Diploma program.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Accompaniment, Organ, Piano, and Contemporary Improvisation** majors are not required to participate in ensemble.
- 5) **Music Education** majors participate in ensemble as determined by the Music Education department chair.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio (see page 9), are required to register for ensemble even if the requirement has been fulfilled.

Students must register for ensemble (zero credit) using the appropriate course codes. Students may not drop or withdraw from ensemble without permission (see Add/Drop & Withdraw, page 4).

### **D.M.A. requirements**

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



## Concert Recording

All concerts by NEC performing organizations are recorded. These recordings are available for class work and private listening. NEC reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in performances and recordings release NEC from any obligation, financial or otherwise.

## COURSE OFFERINGS

## AND FACULTY

## BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office.

Courses numbered 100 through 400 are undergraduate level; courses numbered 500 through 900 are graduate level. Course numbers followed by a *T* are available at the undergraduate and graduate levels. Undergraduate students may register for graduate-level courses with the instructor's permission.

### Accompaniment

Vallecillo, Chair; Decima, Sperry

*Studio (ACMP 500)*

#### *Classroom Instruction*

#### **ACMP 303T — Introduction to Accompanying Skills**

Introduction to basic skills of vocal and instrumental accompanying: ensemble playing, balance, transposition, playing of orchestral scores from reductions, figured bass realization and ornamentation, working with conductors. An audition determines placement in ACMP 303T or ACMP 417T. (2 credits) Vallecillo

#### **ACMP 411T — Studio Accompaniment**

Fifteen hours of accompanying for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

#### **ACMP 417T — Advanced Accompanying Skills**

Continuation of ACMP 303T. Placement by audition. (2 credits) Vallecillo

#### **ACMP 418T— Advanced Accompanying Skills**

Continuation of ACMP 417T. Prerequisite: ACMP 417T. (2 credits)

#### **ACMP 503T — Introduction to Accompanying Skills**

For a description see ACMP 303T. An audition determines placement in ACMP 503T or ACMP 517T. Accompaniment majors should register for ACMP 517T. (2 credits) Vallecillo

#### **ACMP 507 — Coaching in Sonata Repertoire**

Semester-long partnership with string, flute, and clarinet majors. Accompaniment majors only. (1 credit) Vallecillo

#### **ACMP 508 — Coaching in Sonata Repertoire**

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit)



**ACMP 511T — Studio Accompaniment**

Fifteen hours of accompanying for studio. (0 credit) Vallecillo

**ACMP 517T — Advanced Accompanying Skills**

Continuation of ACMP 503T. An audition determines placement in ACMP 503T or ACMP 517T. Accompaniment majors register for ACMP 517T. (2 credits) Vallecillo

**ACMP 518T — Advanced Accompanying Skills**

Continuation of ACMP 517T. Prerequisite: ACMP 517T. (2 credits)

**ACMP 573 — Vocal Accompaniment, English and American**

Training in the art of accompanying English and American songs from the lutenists to the present. (2 credits) Vallecillo, Sperry

**ACMP 574 — Vocal Accompaniment, English and American**

Continuation of ACMP 573. Prerequisite: ACMP 573. (2 credits)

**ACMP 575 — Vocal Accompaniment, French**

Training in the art of accompanying French vocal music. Style, ensemble, diction, basic communication. Instructor's permission required. (2 credits) Vallecillo, Sperry

**ACMP 576 — Vocal Accompaniment, French**

Continuation of ACMP 575. Prerequisite: ACMP 575. (2 credits)

**ACMP 577 — Vocal Accompaniment, German**

Training in the art of accompanying *Lieder*. Instructor's permission required. (2 credits) Decima

**ACMP 578 — Vocal Accompaniment, German**

Continuation of ACMP 577. Prerequisite: ACMP 577. (2 credits)

**ACMP 607 — Coaching in Sonata Repertoire**

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit)

**ACMP 608 — Coaching in Sonata Repertoire**

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit)

## Brass and Percussion

F. Epstein, Chair; Bolter, Buda, Chapman, Davis, Firth, Hartmann, Hudgins, Katzen, Kavalovski, Mackey, Menkis, Morrison, Schlueter, Schmitz, Sebring, Uribe, Wadenpfohl

*Studio (PRCBR 100, 500)*

### Classroom Instruction

**PRCBR 120 — Horn Choir**

See page 24 for a description. (0 credit) Menkis

**PRCBR 120 — Trombone Choir**

See page 24 for a description. (0 credit) Bolter

**PRCBR 130T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see page 26). (1 credit) Epstein

**PRCBR 325T— Drum Set Class**

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda (Not offered 95-96)

**PRCBR 326T — Drum Set Class**

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit) (Not offered 95-96)

**PRCBR 340T — Brass Orchestral Repertoire Class**

Weekly seminars provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. Open by audition. (1 credit) Bolter, Morrison

**PRCBR 360T— Percussion Orchestral Repertoire Class**

Instruction in orchestral literature, including standard audition repertoire. Performances of significant chamber works featuring percussion such as *L'histoire du soldat*, *Façade*, *La création du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. (1 credit) Hudgins

**PRCBR 435T— Hand Drumming**

Introduction to disciplines and techniques of Latin-American hand drumming and the basic functions of Latin percussion. (1 credit) Davis

**PRCBR 437T— Electronic Percussion**

Comprehensive study of MIDI and electronic percussion, technological issues relevant to the professional percussionist. Basic language of MIDI, audio techniques, programming and sequencing. Introduces basic music notation via computer. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course. (0.5 credit) Uribe

**PRCBR 438T— Electronic Percussion**

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (0.5 credit)

**PRCBR 520 — Horn Choir**

See page 24 for a description. (0 credit) Menkis

**PRCBR 520 — Trombone Choir**

See page 24 for a description. (0 credit) Bolter

**PRCBR 525T — Drum Set Class**

For a description see PRCBR 325T. (1 credit) Buda

**PRCBR 526T — Drum Set Class**

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit)

**PRCBR 530T — Chamber Music for Percussionists**

Participation in Percussion Ensemble (see page 26). (1 credit) F. Epstein

**PRCBR 535T — Hand Drumming**

For a description see PRCBR 435T. (1 credit) Davis

**PRCBR 537T— Electronic Percussion**

For a description see PRCBR 437T. Year-long course. (0.5 credit) Uribe

**PRCBR 538T — Electronic Percussion**  
Continuation of PRCBR 537T. Prerequisite: PRCBR 537T.  
Year-long course. (0.5 credit)

**PRCBR 540T — Brass Orchestral Repertoire Class**  
For a description see PRCBR 340T. Open by audition.  
(1 credit) Bolter, Morrison

**PRCBR 560T — Percussion Orchestral Repertoire Class**  
For a description see PRCBR 360T. (1 credit) Hudgins

## Chamber Music

Nickrenz, Chair; Allifranchini, Battisti, Bolter, Carr, Chapman, Drury, Gibbons, Hartmann, Heiss, Hoenich, Huang, Jochum, Kim, Kitchen, Lehner, Leisner, Menkis, Morrison, Palma, Radnofsky, Rosenblith, R. Sullivan, Wrzesien, B. Zander, P. Zander

### *Classroom Instruction*

**CHM 120 — Chamber Music**  
See page 24 for a description. (1 credit)

**CHM 271T — Piano Ensemble**  
Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

**CHM 435T — Sonata and Lieder Repertoire**  
Study, preparation, and performance of sonata and lieder repertoire. Open by audition to string (except double bass), piano, clarinet, and voice majors. (2 credits) B. Zander  
(Not offered 95-96)

**CHM 436T — Sonata and Lieder Repertoire**  
Continuation of CHM 435T. Prerequisite: CHM 435T.  
(2 credits) (Not offered 95-96)

**CHM 507 — Coaching in Sonata Repertoire**  
Semester-long partnership with an accompaniment major in the study of sonatas. Open by audition to string, flute, and clarinet majors. (1 credit) Vallecillo

**CHM 508 — Coaching in Sonata Repertoire**  
Continuation of CHM 507. Prerequisite: CHM 507. (1 credit)

**CHM 520 — Chamber Music**  
See page 24 for a description. (1 credit)

**CHM 535T — Sonata and Lieder Repertoire**  
For a description see CHM 435T. (2 credits) B. Zander  
(Not offered 95-96)

**CHM 536T — Sonata and Lieder Repertoire**  
Continuation of CHM 535T. Prerequisite: CHM 535T.  
(2 credits) (Not offered 95-96)

**CHM 553 — Interpretation Class**  
Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits)  
B. Zander

**CHM 554 — Interpretation Class**  
Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

**CHM 571T — Piano Ensemble**  
Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

**CHM 607 — Coaching in Sonata Repertoire**  
Continuation of CHM 508. Prerequisite: CHM 508. (1 credit)

**CHM 608 — Coaching in Sonata Repertoire**  
Continuation of CHM 607. Prerequisite: CHM 607. (1 credit)

## Choral Conducting

Brooks, Chair

*Studio (CHOR 500)*

### *Classroom Instruction*

**CHOR 120 — Chamber Singers**  
See page 25 for description of Chamber Singers.  
(0-1 credit) Brooks

**CHOR 437T — Choral Conducting**  
Beat technique; repertoire for church choir, high school and college chorus; training of young voices in choral ensembles.  
(2 credits) Brooks

**CHOR 438T — Choral Conducting**  
Continuation of CHOR 437T. Prerequisite: CHOR 437T.  
(2 credits)

**CHOR 505T — Advanced Solfège**  
Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

**CHOR 506T — Advanced Solfège**  
Develops skills in solfège and sight-singing literacy. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits)

**CHOR 520 — Chamber Singers**  
See page 25 for description of Chamber Singers.  
(0 credit) Brooks

**CHOR 537T — Choral Conducting**  
For a description see CHOR 437T. (2 credits) Brooks

**CHOR 538T — Choral Conducting**  
Continuation of CHOR 537T. Prerequisite: CHOR 537T.  
(2 credits)

**CHOR 567 — Advanced Choral Conducting**  
Beat technique, repertoire for diverse choral ensembles, history of choral music, score analysis of 16th- through 20th-century repertoire, voice production, diction, rehearsal technique, and programming. Instructor's permission required. (2 credits) Brooks

**CHOR 568 — Advanced Choral Conducting**  
Continuation of CHOR 567. Prerequisite: CHOR 567.  
(2 credits)

**CHOR 667 — Advanced Choral Conducting**  
Continuation of CHOR 568. Prerequisite: CHOR 568.  
(2 credits)

**CHOR 668 — Advanced Choral Conducting**  
Continuation of CHOR 667. Prerequisite: CHOR 667.  
(2 credits)

## Composition

Hyla, Peyton, Chairs; Berger, Ceely, Cogan,  
DiDomenica, Fletcher, Heiss, Lister, Maneri

*Studio (CMP 100, 500)*

### *Classroom Instruction*

**CMP 131 — Compositional Notation**  
Development of notational exactness, precision and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

**CMP 411T — 16th-Century Counterpoint**  
Analysis of Lassus' canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 106. (3 credits) Davidson

**CMP 412T — 16th-Century Counterpoint**  
Analysis and composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits)

**CMP 443T — Instrumentation and Orchestration**  
Demonstrations of all instrument categories. Writing for individual instruments. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 444T — Instrumentation and Orchestration**  
Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of score and parts for in-class performance. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits)

**CMP 453T — Introduction to Sound Synthesis**  
Compositional procedures associated with electronic sound synthesis including notation, live electronic music, tape with performers, analog sound-generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) Ceely

**CMP 454T — Introduction to Sound Synthesis**  
Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits)

**CMP 490 — Senior Review**  
See Composition program of study, page 12. (0 credit)

**CMP 515 — Tonal Composition**  
Analysis and composition of forms associated with tonal

music: motive, phrase, period, sentence, small binary and ternary forms. (2 credits) Peyton

**CMP 516 — Tonal Composition**  
Analysis and composition of scherzo leading to sonata-allegro form. Continuation of CMP 515. Prerequisite: CMP 515. (2 credits)

**CMP 543T — Instrumentation and Orchestration**  
For a description see CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 544T — Instrumentation and Orchestration**  
For a description see CMP 444T. Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits)

**CMP 553T — Introduction to Sound Synthesis**  
For a description see CMP 453T. Instructor's permission required for non-majors. (2 credits) Ceely

**CMP 554T — Introduction to Sound Synthesis**  
For a description see CMP 454T. Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits)

**CMP 555 — Graduate Composition Seminar**  
Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Hyla

**CMP 556 — Graduate Composition Seminar**  
Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Heiss

**CMP 557 — Digital Music Composition**  
Analog and digital methods of sound generation; field trips to computer installations. Alternates yearly with CMP 567-568. Prerequisite: CMP 554T. (2 credits) Ceely (Not offered 95-96)

**CMP 558 — Digital Music Composition**  
Continuation of CMP 557. Prerequisite: CMP 557. (2 credits) (Not offered 95-96)

**CMP 567 — History and Methods of Film Music Composition**  
Analysis and emulation of music in documentary, industrial, animated, and narrative film. Discussion of SMPTE time code, MIDI, and *wild tracks* techniques. Compositional assignments fit music to a variety of images. Alternates yearly with CMP 557-558. (2 credits) Ceely

**CMP 568 — History and Methods of Film Music Composition**  
Continuation of CMP 567. Prerequisite: CMP 567. (2 credits)

**CMP 593 — First-Year Graduate Review**  
See Composition program of study, page 19. (0 credit)

**CMP 655 — Graduate Composition Seminar**  
Addresses topics important to composers. Prerequisite: CMP 555. (2 credits) Hyla

**CMP 656 — Graduate Composition Seminar**  
Continuation of CMP 655. Prerequisite: CMP 655. (2 credits) Heiss

**CMP 657 — Digital Music Composition**  
Continuation of CMP 558. Prerequisite: CMP 558. (2 credits) Ceely



**CMP 658 — Digital Music Composition**  
Continuation of CMP 657. Prerequisite: CMP 657.  
(2 credits)

## Contemporary Improvisation

Blake, Chair; Eade, Goodrick, Labaree, Netsky,  
Perez, Rabinovitz, Row, Sandvik

Contemporary Improvisation courses provide students with the opportunity to synthesize diverse musical traditions such as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under the **Improvisation** department.

*Students are expected to bring a cassette recorder to all Contemporary Improvisation courses.*

*Studio (CI 500 or as assigned by department)*

### Classroom Instruction

**CI 057 — Graduate Third Stream Ear Training**  
Focuses on aural memorization of 35 melodies; rapid recognition and ability to reproduce all intervals within the octave, various chord structures and triad progressions. Rhythmic dictation, transcription of studied tunes' melodies, harmonies, and rhythm. (0 credit) Rabinovitz

**CI 058 — Graduate Third Stream Ear Training**  
Continuation of CI 057. Prerequisite: CI 057. (0 credit)

**CI 517T — Fundamentals of Aural Training**  
Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**CI 518T — Fundamentals of Aural Training**  
Continuation of CI 517T. Prerequisite: CI 517T.  
(2 credits) Blake

**CI 543T — Aural Training and Improvisation After Schoenberg**  
The stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern is learned using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers, and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik

**CI 551T — Issues and Trends in American Music**  
A series of lectures and discussions that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to a list of issues and questions that form the framework of the course. (2 credits) Fletcher, Rabinovitz (Not offered 95-96)

**CI 561T — Yiddish Music Performance Styles**  
Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys styles including folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

**CI 564T — Film Noir**  
Introduces post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake  
(Not offered 95-96)

**CI 571 — Third Stream Methodology**  
Projects relevant to contemporary improvisation.  
(2 credits) Sandvick

**CI 572 — Third Stream Methodology**  
Continuation of CI 571. Prerequisite: CI 571. (2 credits) Blake

**CI 577T — Indian Modal Improvisation**  
Introduces basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of three ragas through performance with western instruments and voice. Focus on melodic grammar and mood (rasa) of each raga. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Rabinovitz

**CI 582T — Music of Billie Holliday**  
Historical survey of Billie Holliday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake  
(Not offered 95-96)

**CI 583T — Advanced Aural Training**  
Study of 20th-century music with emphasis on advanced ear training. Non-majors only. (2 credits) Netsky

**CI 584T — Advanced Aural Training**  
Continuation of CI 583T. Prerequisite: CI 583T.  
(2 credits) Blake

**CI 585T — Development of Personal Style**  
Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

**CI 586T — Development of Personal Style**  
Directed study of musicians' styles that are relevant to students in the class. Prerequisite: CI 585T. (2 credits) Netsky

**CI 587 — Seminar in Musicianship**  
Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students' repertoires. (2 credits) Blake

**CI 588 — Seminar in Musicianship**  
Continuation of CI 587. Prerequisite: CI 587. (2 credits)

**CI 671 — Third Stream Methodology**  
Continuation of CI 572. Prerequisite: CI 572.  
(2 credits) Sandvick

**CI 672 — Third Stream Methodology**  
Continuation of CI 671. Prerequisite: CI 671.  
(2 credits) Blake

## Historical Performance

Gibbons, Chair; Abreu, Jeppesen, Krueger, Monahan, Porter

*Studio (HP 100, 500)*

### *Classroom Instruction*

#### **HP 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter

#### **HP 414T — Elementary Thoroughbass**

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit)

#### **HP 423T — Harpsichord Literature for Pianists**

Survey of harpsichord literature from the 16th to the mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Visits to the Boston Museum of Fine Arts instrument collection acquaint pianists with the sounds and actions of antique harpsichords. Recordings supplement demonstrations and student performances. (2 credits) Gibbons (Not offered 95-96)

#### **HP 447T — Issues in Historical Performance**

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartok, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

#### **HP 448T — Issues in Historical Performance**

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits)

#### **HP 463T — Classical Era Chamber Music Performance**

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and twentieth-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

#### **HP 464T — Classical Era Chamber Music Performance**

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits) (Not offered 95-96)

#### **HP 481T — Keyboard Instruments and Repertoire:**

##### **Bach to Beethoven**

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons (Not offered 95-96)

#### **HP 482T — Keyboard Instruments and Repertoire:**

##### **Bach to Beethoven**

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits) (Not offered 95-96)

#### **HP 485T — Viol Consort**

Basic technique; study of Renaissance and Baroque consort literature. NEC has instruments available for student use. Instructor's permission required. (2 credits) Jeppesen

#### **HP 486T — Viol Consort**

Continuation of HP 485T. Prerequisite: HP 485T. (2 credits)

#### **HP 513T — Elementary Thoroughbass**

For a description see HP 413T. Open to all keyboard majors. (1 credit) Porter

#### **HP 514T — Elementary Thoroughbass**

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit)

#### **HP 523T — Harpsichord Literature for Pianists**

For a description see HP 423T. (2 credits) Gibbons (Not offered 95-96)

#### **HP 547T — Issues in Historical Performance**

For a description see HP 447T. (2 credits) Gibbons

#### **HP 548T — Issues in Historical Performance**

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. (2 credits) Gibbons

#### **HP 563T — Classical Era Chamber Music Performance**

For a description see HP 463T. (2 credits) Gibbons

#### **HP 564T — Classical Era Chamber Music Performance**

Continuation of HP 563T. Prerequisite HP 563T. (2 credits) (Not offered 95-96)

#### **HP 577 — Baroque Music Performance**

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

#### **HP 578 — Baroque Music Performance**

Continuation of HP 577. Although HP 577 is not a prerequisite for HP 578, students enrolled in HP 577 have priority in registration for HP 578. (2 credits) (Not offered 95-96)

#### **HP 581T — Keyboard Instruments and Repertoire:**

##### **Bach to Beethoven**

For a description see HP 481T. (2 credits) Gibbons (Not offered 95-96)

#### **HP 582T — Keyboard Instruments and Repertoire:**

##### **Bach to Beethoven**

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits) (Not offered 95-96)

#### **HP 585T — Viol Consort**

For a description see HP 485T. Instructor's permission required. (2 credits) Jeppesen

#### **HP 586T — Viol Consort**

Continuation of HP 585T. Prerequisite: HP 585T. (2 credits)

#### **HP 677 — Baroque Music Performance**

Continuation of HP 578. Prerequisite: HP 577. (2 credits)

#### **HP 678 — Baroque Music Performance**

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in



registration for HP 678. Prerequisite: HP 578. (2 credits)  
(Not offered 95-96)

**HP 685T — Viol Consort**

Continuation of HP 586T. Prerequisite: HP 586T. (2 credits)

**HP 686T — Viol Consort**

Continuation of HP 685T. Prerequisite: HP 685T. (2 credits)

## Improvisation

**Netsky, Chair;** Atkins, Banacos, Blake, Bley, Buda, Chase, Cowan, Eade, Garzone, Goodrick, Hazilla, Hojnacki, Lockwood, Longstreth, Maneri, Manson, McBee, McNeil, Moses, Perez, Pollard, Rabinovitz, Roos, Rossi, Russell, Sandvik, Stepton, Zocher

The undergraduate Improvisation department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies courses focus on African-American traditions; Contemporary Improvisation courses provide students with the opportunity to synthesize diverse musical traditions such as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Graduate courses are listed under the **Contemporary Improvisation and Jazz Studies** departments.

*Students are expected to bring a cassette recorder to all courses marked with an asterisk (\*).*

*Studio (IMPRV 100 or as assigned by the department)*

### Classroom Instruction

**IMPRV 124T — Jazz Traditions**

Study of the traditions of improvisation handed down by jazz artists. Distinguished visiting jazz musicians join The Thelonious Monk Institute's permanent faculty to provide a practical and historical approach. (2 credits) Atkins and 1995-96 Thelonious Monk Institute Faculty

**IMPRV 181T — Fundamentals of Aural Training\***

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik

**IMPRV 182T — Fundamentals of Aural Training\***

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits) Blake

**IMPRV 263 — Introduction to Jazz Theory and Ear Training**

Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear training as determined by a placement exam during Orientation. (1 credit) Netsky

**IMPRV 264 — Introduction to Jazz Theory and Ear Training**

Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. (1 credit)

**IMPRV 283T — Advanced Aural Training\***

Study of 20th-century music with emphasis on advanced ear training. (2 credits) Netsky

**IMPRV 284T — Advanced Aural Training\***

Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits) Blake

**IMPRV 368 — Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or placement exam. (2 credits) McNeil

**IMPRV 378 — Jazz Theory**

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits) McNeil

**IMPRV 385T — Development of Personal Style\***

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

**IMPRV 386T — Development of Personal Style\***

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: IMPRV 385T. (2 credits) Netsky

**IMPRV 443T — Aural Training and Improvisation After Schoenberg\***

The stylistic language of early 20th-century composers Arnold Schoenberg, Carl Ruggles, and Anton Webern is learned using Third Stream aural-training techniques and improvisation. Memorization of taped excerpts from pieces by these composers, and ear-training drills based on atonal theory. Prerequisite: a one-semester course in the improvisation track or instructor's permission. (2 credits) Sandvik (Not offered 95-96)

**IMPRV 451T — Issues and Trends in American Music**

A series of lectures and discussions that address issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to a list of issues and questions that form the framework of the course. (2 credits) Fletcher, Rabinovitz (Not offered 95-96)

**IMPRV 455T — Lydian Chromatic Concepts**

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Russell

**IMPRV 456T — Lydian Chromatic Concepts**

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits)

**IMPRV 457T — Advanced Lydian Chromatic Concepts**

Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: IMPRV 456T. (2 credits) Russell

**IMPRV 458T — Advanced Lydian Chromatic Concepts**

Continuation of IMPRV 457T. Prerequisite: IMPRV 457T. (2 credits)

**IMPRV 461T — Yiddish Music Performance Styles**

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys styles including folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky



**IMPRV 464T — Film Noir**

Introduces post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake  
(Not offered 95-96)

**IMPRV 473T— Arranging I**

Orchestration, instrumentation, and analysis of works from the jazz repertoire. Prerequisite: IMPRV 378.  
(2 credits) Longstreth

**IMPRV 474T — Arranging I**

Continuation of IMPRV 473T. Prerequisite: IMPRV 473T.  
(2 credits)

**IMPRV 475T — Arranging II**

Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: IMPRV 474T.  
(2 credits) Longstreth

**IMPRV 476T — Arranging II**

Continuation of IMPRV 475T. Prerequisite: IMPRV 475T.  
(2 credits)

**IMPRV 477T— Indian Modal Improvisation\***

Introduces basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of three ragas through performance with western instruments and voice. Focus on melodic grammar and mood (rasa) of each raga. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Rabinovitz

**IMPRV 479T — Jazz Styles**

Surveys jazz periods and styles through analysis and composition. (2 credits) Rossi (Not offered 95-96)

**IMPRV 482T — Music of Billie Holliday**

Historical survey of Billie Holliday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake  
(Not offered 95-96)

**IMPRV 483T— Jazz Ear Training**

Study of direction, function, and purpose of melodic line. Identification of tensions on chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam.  
(2 credits) Garzone

## Interdisciplinary Studies

### Classroom Instruction

**INT 333 — Career Skills**

Lecture format with music business professionals who discuss their areas of expertise. Topics include resumes, press packets, networking, auditioning, freelancing, studio teaching, and demo tapes. Students produce repertoire lists, demo tapes, resumes, and cover letters. (1 credit) Beeching, R. Sullivan

**INT 334 — Career Skills**

Students divide into small groups to research an area of interest in the music field. Research is presented to the class at the end of the semester. Off-campus performances with community organizations; other presentations for non-performance majors. Alumni interviews. With the instructor's permission, students may substitute Arts Administration Internships (INT 440T) for this class. Prerequisite: INT 333. (1 credit)

**INT 420T — Independent Pedagogy Practicum**

Available to third- and fourth-year brass (excluding tuba), guitar, piano, string, and woodwind majors. Practical pedagogical experience in students' instrumental fields: assignments to NEC Preparatory School teachers with supervision in teaching and observation of lessons, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, and periodic educational philosophy/psychology seminars. Instructor's permission required. (1 credit) Stackhouse

**INT 440T — Arts Administration Internships**

Practical experience in arts administration. Internships with arts organizations in the Boston area: recording studios, public radio stations, symphony orchestras, artist management firms, and arts councils. (1 credit) Beeching

**INT 450T — Independent Study**

See page 9 for a description. (1-3 credits)

**INT 460 — Cross Registration: Northeastern University**

See page 10 for a description. (2-3 credits)

**INT 470 — Cross Registration: Simmons College**

See page 10 for description. (3-4 credits)

**INT 480 — Cross Registration: Tufts University**

See page 10 for description. (2-4 credits)

**INT 513/514T — Intensive English I****INT 515/516T — Intensive English II**

Practice in vocabulary, grammar, reading and listening comprehension; preparation for the TOEFL. (4 non-degree credits each semester) Kambouris, Truscello

**INT 520T — Independent Pedagogy Practicum**

For a description see INT 420T. Instructor's permission required. (1 credit) Stackhouse

**INT 537T — English as a Second Language I**

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam.  
(0 credit) Chandler, Kambouris

**INT 538T — English as a Second Language I**

Reading and listening comprehension; American history, culture and politics; development of study skills such as note taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

**INT 540T — Arts Administration Internships**

For a description see INT 440T. (1 credit) Beeching

**INT 550T — Independent Study**

See page 9 for a description. (1-2 credits)

**INT 580 — Cross-Registration: Tufts University**  
Limited to graduate-level music courses (see page 10).  
(2-3 credits)

**INT 637T — English as a Second Language II**  
Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) **Chandler**

**INT 638T — English as a Second Language II**  
Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

**INT 820, 840 — Beyond-Degree Studio**  
See page 9 for description. (0 credit)

**INT 980 — D.M.A. Research Project**  
Prerequisites: MHST 901, 902; THYG 901, 902. (1-3 credits)

## Jazz Studies

**Netsky, Chair**; Atkins, Banacos, Blake, Bley, Buda, Chase, Cowan, Eade, Garzone, Goodrick, Hazilla, Hojnacki, Lockwood, Longstreth, Maneri, Manson, McBee, McNeil, Moses, Perez, Pollard, Rabinovitz, Roos, Rossi, Russell, Sandvik, Stepton, Zocher

Undergraduate courses are listed under the **Improvisation** department.

*Studio (JS 500)*

### Classroom Instruction

**JS 524T — Jazz Traditions**  
Study of the traditions of improvisation handed down by jazz artists. Distinguished visiting jazz musicians join The Thelonious Monk Institute's permanent faculty to provide a practical and historical approach. (2 credits) **Atkins and 1995-96 Thelonious Monk Institute Faculty**

**JS 555T — Lydian Chromatic Concepts**  
Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) **Russell**

**JS 556T — Lydian Chromatic Concepts**  
Continuation of JS 555T. Prerequisite: either JS 555T or 577. (2 credits) **Russell**

**JS 557T — Advanced Lydian Chromatic Concepts**  
Analysis of 20th-century compositional jazz techniques. Development of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: JS 556T. (2 credits) **Russell**

**JS 558T — Advanced Lydian Chromatic Concepts**  
Continuation of JS 557T. Prerequisite: JS 557T. (2 credits) **Russell**

**JS 573T — Arranging I**  
Orchestration, instrumentation, and analysis of works from the jazz repertoire. (2 credits) **Longstreth**

**JS 574T — Arranging I**  
Continuation of JS 573T. Prerequisite: JS 573T. (2 credits)

**JS 575T — Arranging II**  
Arranging for a 17-piece jazz or commercial band. Melodic analysis and basic voicing techniques for eight brass, five saxophones, and four rhythm. Prerequisite: JS 574T. (2 credits) **Longstreth**

**JS 576T — Arranging II**  
Continuation of JS 575T. Prerequisite: JS 575T. (2 credits)

**JS 577 — Advanced Jazz Theory**  
Introduces material that bridges the gap between classical harmonic nomenclature and modern jazz harmonic symbology. (2 credits) **Russell**

**JS 578 — Advanced Jazz Theory**  
Study of European harmonic concepts as they may be applied to reharmonization of jazz standards. (2 credits) **Hojnacki**

**JS 579T — Jazz Styles**  
Surveys jazz periods and styles through analysis and composition. (2 credits) **Rossi (Not offered 95-96)**

**JS 583T — Jazz Ear Training**  
Study of direction, function, and purpose of melodic line. Identification of tensions on chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) **Garzone**

## Liberal Arts

**McPherson, Chair**; Chandler, Coté, Desjardins, Hicks, Joshel, Kambouris, Klein, Reed, Reutlinger, Roush, Squire, Truscello

Liberal Arts department offerings, structured around humanities core courses, provide cultural, social, intellectual, and political contexts for music, and opportunities to study major academic disciplines. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, and the sciences; other courses combine various disciplines. The Liberal Arts program ensures that students reach college-level proficiency in the essential skills of writing, thinking, and critical reading.

Graduate Intensive English and English as a Second Language courses are listed under the **Interdisciplinary Studies** department. Students should see the *International Student Handbook* for more information.

### First-Year Core Curriculum

**LARTS 111 — Freshman Writing**  
Instruction in writing, critical reading, academic conventions, computer and research skills. (2 credits) **Klein, Reed**

**LARTS 211 — Humanities Tutorial**  
Substitutes for Freshman Writing (LARTS 111) for students who complete ESL II (LARTS 238T). (2 credits) **Klein**

**LARTS 212 — Humanities Tutorial**  
Substitutes for Freshman Writing (LARTS 111) for students who complete ESL II (LARTS 238T). (2 credits) **Joshel**

**LARTS 221 — Core Course, Humanities I**  
Culture and society 1680-1914. Co-requisite LARTS 111. (2 credits) **Joshel**



## **LARTS 222 — Core Course, Humanities II**

Culture and society 1914-1990. Prerequisite: LARTS 111, 221. (2 credits) Klein

*Liberal Arts electives may be taken after students complete LARTS 111, 221, and 222; exceptions: LARTS 181-182, 185-186, 187-188, 291, 292, 294 do not require prerequisites.*

### **Languages**

#### **LARTS 113T/114T — Intensive English I**

#### **LARTS 115T/116T — Intensive English II**

Practice in vocabulary, grammar, reading and listening comprehension; preparation for the TOEFL. (8 non-degree credits each semester) Kambouris, Truscello

#### **LARTS 137T — English as a Second Language I**

Speaking, writing, reading and listening comprehension; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Chandler, Kambouris

#### **LARTS 138T — English as a Second Language I**

Reading and listening comprehension; American history, culture, and politics; development of study skills such as note taking, outlining, and skimming. Prerequisite: LARTS 137T or placement by exam. (2 credits)

#### **LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

#### **LARTS 182 — Introduction to Spoken German II**

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits)

#### **LARTS 185 — French I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Squire

#### **LARTS 186 — French II**

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits)

#### **LARTS 187 — Italian I**

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Coté

#### **LARTS 188 — Italian II**

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits)

#### **LARTS 237T — English as a Second Language II**

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: LARTS 138T or placement by exam. (2 credits) Chandler

#### **LARTS 238T — English as a Second Language II**

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of LARTS 237T. (2 credits)

### **Literature**

#### **LARTS 320 — Classics**

Concentrates on enduring and influential works in the western tradition, such as *The Divine Comedy*, *Faust*, *Don Quixote*, *Middlemarch*, *Crime and Punishment*, and *Ulysses*. (2 credits) McPherson

#### **LARTS 325 — Shakespeare**

Discussion and analysis of Shakespeare's tragedies *Hamlet*, *King Lear*, *Othello*, and *Macbeth*. Examination of these plays as drama, poetry, film, and where appropriate, opera. (2 credits) McPherson

#### **LARTS 348 — American Literature**

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Melville, Dickinson, Hemingway, Langston Hughes, and Morrison. (2 credits) Faculty (Not offered 95-96)

#### **LARTS 445 — Contemporary Literature**

Analysis and discussion of contemporary novels chosen for their technical variety and their representation of different cultural aspects of modern life. (2 credits) Faculty (Not offered 95-96)

#### **LARTS 467 — Modernism**

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson (Not offered 95-96)

### **History**

#### **LARTS 246 — Ancient Near East**

An introduction to the history and culture of the ancient Near East and Egypt (c. 3,000 to 500 B.C.). The development of cities, writing systems, and state forms in ancient Sumer, Babylonia, Egypt, Palestine, and Assyria; consideration of art, literature, and religions of these societies. (2 credits) Joshel

#### **LARTS 338 — Darwin, Marx, and Freud**

Traces the larger impact of these seminal thinkers on our time. Emphasis on general principles of their works and interpretations; analysis of influences and criticisms of their theories. (2 credits) McPherson (Not offered 95-96)

#### **LARTS 342 — The Politics of the Modern World**

Examines contemporary international politics such as rivalry of world powers, struggle for oil and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein (Not offered 95-96)

#### **LARTS 416 — China and Japan**

Survey of 20th-century politics and society of China and Japan. (2 credits) Klein (Not offered 95-96)

#### **LARTS 417 — Europe in the 20th Century**

Study of Europe from World War I to the present. Discussion of the rise of militarist, fascist, and Communist challenges to democracy; the impact of the Depression on the political and social character of Europe; the wave of anti-Semitism; the diplomacy of appeasement; the loss of world power after 1945; problems confronting contemporary Europe. (2 credits) Klein (Not offered 95-96)



**LARTS 421 — Holocaust**

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein (Not offered 95-96)

**LARTS 432 — Roman Culture and Society**

Focuses on the organization of power in ancient Rome and its cultural expression in art, architecture, literature, and entertainment. (2 credits) Joshel (Not offered 95-96)

**LARTS 442 — The American Century**

Rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power and the development of contemporary American society. (2 credits) Klein

*Cultural Studies***LARTS 244 — Medieval and Renaissance Culture**

Art, literature, and social rituals of Europe from 1000 to 1600; social organization and cultural production of church, court, manor, and city-state. Artistic and social context of music and musicians in the Middle Ages, Renaissance, and Reformation. Recommended in conjunction with Survey of Music History I (MHST 112). (2 credits) Joshel (Not offered 95-96)

**LARTS 316 — Religious Traditions of the World**

Explores religious traditions through a comparison of texts, teachings, and life styles of the adherents of those traditions. Surveys Judaism, Christianity, Buddhism, Hinduism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Faculty (Not offered 95-96)

**LARTS 337 — Music, Society, and Politics**

Relates music and the social, political, and intellectual milieu in which it was created. Focuses on composers such as Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, and Weill. (2 credits) McPherson (Not offered 95-96)

**LARTS 437 — Black Culture and Consciousness**

Explores African-American aesthetics and its impact on western thought, behavior, cultural and artistic tastes. (2 credits) Hicks (Not offered 95-96)

**LARTS 469 — Human Nature**

Examines human nature, focusing on moral life and values, as it has been expressed in religion, philosophy, and science. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. (2 credits) McPherson (Not offered 95-96)

*Art***LARTS 291 — Visual Arts Studio**

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and non-traditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

**LARTS 292 — Art History: The Story of Modern Art**

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

**LARTS 363 — Film Studies I**

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Joshel

*Science***LARTS 314 — Sociology of Music**

Investigates the nature, essential properties, and relationships of being in music and its oral and notated expressions within a given social context. Examines how music reflects the character of a society and how it may be the basis for social structure. (2 credits) Hicks

**LARTS 318 — Social Psychology**

Introduces concepts in social psychology through demonstrations, readings, films, lectures, and discussions. Focuses on social situations, reciprocal effects of attitudes and behavior, prejudice, aggression, attraction, and altruism. (2 credits) Chandler

**LARTS 354 — The Cosmos: Chance, Necessity, and Order**

Introduces intriguing implications of modern science. Explores concepts of chance, necessity, and order in three scientific areas: evolution, thermodynamics, and quantum physics. No previous knowledge of science is required. (2 credits) Roush (Not offered 95-96)

**LARTS 355 — Universe: Introduction to Astronomy and Cosmology**

Examines the solar system; causes of days and seasons on earth and other planets; basic principles of gravity, light, energy, and atoms; life cycles of stars; formation of black holes, pulsars, and quasars; origins of chemical elements; theories of the origin and history of the universe. (2 credits) Roush

**LARTS 357 — The Brain and Behavior**

Examines the latest research on the human brain: basic areas and processes of the brain; relationships between brain, mind, and self; mutual effects of the brain and behavior. Examines the waking and sleeping states of mind and focuses on functions of the brain-sensation, perception and movement, language, thinking, judgment and decision making, learning and memory, and creativity. Explores aspects of the connections between health, mind, and behavior, between emotion and stress, pain and healing, depression, addiction, anxiety, psychopathology, and brain damage. (2 credits) Chandler (Not offered 95-96)

**LARTS 358 — Psychology of the Life Cycle**

Examines developmental psychology topics (stability versus change, and heredity versus environment) and theories (learning, psycho-dynamic, cognitive). Chronological study of the life cycle from conception to death. Emphasis on development of the self, language, morality, and logical thinking. (2 credits) Chandler (Not offered 95-96)

**LARTS 359 — Measure for Measure: A Musical History of Science**

Explores some of the major connections between the pursuits of music and those of natural science. (2 credits) Roush

**LARTS 466 — Ecology: The Study of Our Environment**

Examines the area of environmental studies, including history, economics, sociology, politics, and philosophy of the *green movement* over the last 200 years. Focuses on the continuing debate between *wise use* and *preservation*, the larger international debate between *development* and *nature*, the

economic debate between capitalism and its rival value systems, and the philosophical debate about whether ecology is rooted in human philanthropy or *the rights of living beings*. (2 credits) Klein (Not offered 95-96)

## Music Education

Colwell, Chair; Battisti, Cohen, Davidson, M. Epstein, Feinstein, Horgan, Parker, Plasket, Radnofsky, Scripp, Stackhouse, R. Sullivan, Wacks

### Classroom Instruction

#### ME 121 — Guitar Class

Rudiments of guitar technique; classical and folk styles. (1 credit) R. Sullivan

#### ME 141 — Brass Sequence

Trumpet, horn, and trombone. (1 credit) Horgan (Not offered 95-96)

#### ME 142 — Brass Sequence

Continuation of ME 141. Prerequisite: ME 141. (1 credit) (Not offered 95-96)

#### ME 151 — String Sequence

Violin and viola. (1 credit) Parker (Not offered 95-96)

#### ME 152 — String Sequence

Continuation of ME 151. Prerequisite: ME 151. (1 credit) (Not offered 95-96)

#### ME 161 — Woodwind Sequence

Flute, oboe, and clarinet. (1 credit) Faculty (Not offered 95-96)

#### ME 162 — Woodwind Sequence

Continuation of ME 161. Prerequisite: ME 161. (1 credit) (Not offered 95-96)

#### ME 180 — Music Education Laboratory

Teaching lab for lesson demonstrations in conjunction with methods classes. (0 credit) Colwell

#### ME 223T — Models of Music Learning

Implications of contemporary theories for teaching and learning music in classroom and studio settings. Each theory is considered in light of musical perception and reflective thinking. (2 credits) Scripp (Not offered 95-96)

#### ME 224T — Models of Music Learning

Continuation of ME 223T. Prerequisite: ME 223T. (2 credits) (Not offered 95-96)

#### ME 331 — Teaching Classroom Music I: Grades N-4

Overview of early childhood and primary grade music pedagogies and materials; examines traditional and composed sources. Twelve hours of monitored field-based training are required. Required for grades N-9 certification. Co-requisite: ME 180. (3 credits) M. Epstein

#### ME 332 — Teaching Classroom Music II: Grades 5-9

Overview of middle and junior high school music pedagogies and materials for teaching music literacy and improvisation from traditional and composed sources. Thirteen hours of monitored field-based training are required. Required for grades N-4 and 5-12 certification. Co-requisite: ME 180 (3 credits) Colwell

#### ME 333 — Teaching Classroom Music III: Grades 10-12

Procedures for establishing, developing, and teaching a comprehensive high school music program. Approaches to teaching music theory, history, listening, and performance are explored. Thirteen hours of monitored field-based training are required. Required for grades 5-12 certification. Co-requisite: ME 180. (3 credits) Colwell

#### ME 413 — Teaching Choral Music

Study of elementary and secondary school choral music programs with an emphasis on teaching and organizational skills. Co-requisite: ME 180. (2 credits) Plasket

#### ME 417T — Teaching Instrumental Music

Study of elementary and secondary school instrumental music programs with an emphasis on teaching and organizational skills. Co-requisite: ME 180. (2 credits) Radnofsky

#### ME 420T — Independent Pedagogy Practicum

Available to third- and fourth-year brass (excluding tuba), guitar, piano, string, and woodwind majors. Practical pedagogical experience in students' instrumental fields: assignments to NEC Preparatory School teachers with supervision in teaching and observation of lessons, conferences/feedback, choosing repertoire, assisting in coaching, general development of teaching skills, and periodic educational philosophy/psychology seminars. Instructor's permission required. (1 credit) Stackhouse

#### ME 461 — Practice Teaching Seminar

Practice teaching experiences are discussed and evaluated. Workshops deal with issues encountered during practice teaching. Co-requisite: ME 463, 466, or 469. (2 credits) Colwell

#### ME 463 — Practice Teaching

Students are assigned to school systems and teach under supervision of the directors of music and members of NEC's Music Education department. This practicum, a minimum of 300 clock hours, fulfills the requirement for Massachusetts teacher certification for the N-4 level. Prerequisite: senior standing in all required courses and studio, and proficiency on secondary instruments. (3 credits) Faculty

#### ME 466 — Practice Teaching

Students are assigned to school systems and teach under supervision of the directors of music and members of NEC's Music Education department. This practicum, a minimum of 300 clock hours, fulfills the requirement for Massachusetts teacher certification for the 5-8 level. Prerequisite: senior standing in all required courses and studio, and proficiency on secondary instruments. (3 credits) Faculty

#### ME 469 — Practice Teaching

Students are assigned to school systems and teach under supervision of the directors of music and members of NEC's Music Education department. This practicum, a minimum of 300 clock hours, fulfills the requirement for Massachusetts teacher certification for the 9-12 level. Prerequisite: senior standing in all required courses and studio, and proficiency on secondary instruments. (3 credits) Faculty

#### ME 503 — Contemporary Issues in Music Education

Examines the challenges of general and music education. Discussions, readings, and special projects deal with curriculum, administration, evaluation, and philosophy. (2 credits) Battisti



**ME 504 — Contemporary Issues in Music Education**  
Continuation of ME 503. Prerequisite: ME 503.  
(2 credits) Battisti

**ME 505 — Philosophical Study of Education**  
(3 credits) Colwell

**ME 506 — Social Sciences and Education**  
Reviews traditional and contemporary social sciences relevant to educational problems. Explores issues in music and education in non-musical frames of reference.  
(2 credits) Faculty (Not offered 95-96)

**ME 507 — Arranging for School Ensembles**  
Introduces background necessary to prepare idiomatic arrangements for families of like instruments. Arrangements for standard ensembles and diverse groups typical of public school music programs. Assignments using synthesizers, Macintosh computers, and notation software. Prerequisite for undergraduates: THYU 106, 207-208. (2 credits) Feinstein

**ME 508 — Child Growth and Development**  
Explores educational psychology and the development of musical abilities through maturation and instruction; influence of the teaching context and environmental factors on learning and retention; children with basic needs. (2 credits) Wacks  
(Not offered 95-96)

**ME 510 — Literature and Materials for Middle and High School Band and Orchestra**  
Examination and study of selected pedagogical materials designed for use with middle- and high-school bands, wind ensembles, and orchestras. (2 credits) Battisti

**ME 520T — Independent Pedagogy Practicum**  
For a description see ME 420T. (1 credit) Stackhouse

**ME 517T — Teaching Instrumental Music**  
For a description see ME 417T. Co-requisite: ME 180.  
(2 credits) Radnofsky

**ME 521 — Test, Measurement, and Assessment in Music Education**  
Traditional methods of testing and assessment in music education are examined along with new approaches which cultivate a richer view of learning necessary to support achievement in music. (2 credits) Davidson, Scripp  
(Not offered 95-96)

**ME 523T — Models of Music Learning**  
For a description see ME 223T. (2 credits) Scripp  
(Not offered 95-96)

**ME 524T — Models of Music Learning**  
Continuation of ME 523T. Prerequisite ME 523T. (2 credits)  
(Not offered 95-96)

**ME 526 — Music for Special Learners**  
Examines research and materials adapted for special needs learners. Overviews music pedagogies as they apply to such learners, and ways to integrate them into graded music classrooms. (2 credits) Wacks (Not offered 95-96)

**ME 527 — Administration and Supervision in Music Education**  
Examines techniques for administration and supervision of a comprehensive public school program. Topics include staff supervision, scheduling, budget, program evaluation,

and strategies for building strong public relations.  
(2 credits) Faculty (Not offered 95-96)

**ME 528 — Music and Cognition**  
Explores musical development and training through the study of research in cognitive psychology. (2 credits) Davidson  
(Not offered 95-96)

**ME 531 — Instrumental/Choral Conducting and Rehearsal Techniques**  
Fundamentals of conducting, rehearsal techniques, and ensemble literature as appropriate to the public school setting. (3 credits) Battisti

**ME 532 — Curriculum Development in Music Education**  
Examines curriculum development models and explores approaches to developing a music education philosophy.  
(3 credits) Colwell

**ME 533 — Philosophy of Music Education**  
Examines aesthetic and performance philosophies of music education. Readings in Reimer and Elliot. (3 credits) Colwell

**ME 535 — American Culture in Music Education**  
Focuses on the relevance of American culture and cultural mythologies that determine support for schools and music education programs. (3 credits) Battisti (Not offered 95-96)

**ME 537 — Introduction to Music Education Research**  
Beginning level research emphasizing descriptive and experimental techniques. (3 credits) Davidson

**ME 539 — Advanced Behavioral Techniques in Music Education**  
Provides an understanding of statistics and research procedures used in music education. Prerequisite: ME 559. (3 credits)  
Faculty (Not offered 95-96)

**ME 540 — Field-Based Research Study**  
Preparation of the thesis from field-based research. Repeatable once with instructor's permission. (2 credits) Faculty

**ME 551 — Teaching Jazz**  
Development of jazz programs in public schools.  
(2 credits) Faculty

**ME 562 — Current Trends in Music Education**  
Examines Kodaly, Dalcroze, Orff, Suzuki, Gordon, and the Contemporary Music Project methods. Explores ways to integrate and adapt these methodologies in American music classrooms. (2 credits) Faculty (Not offered 95-96)

**ME 563 — History of Music Education**  
Explores the development of music education in American society from the colonial era to the present. Development of methodology and practical implications. (3 credits) Radnofsky

**ME 570 — Teaching Percussion**  
Provides an introduction to the latest teaching techniques in the field of percussion education. (2 credits) Cohen

**ME 683 — Practicum in Administration and Supervision**  
Students are assigned to school systems and teach under supervision of directors of music and NEC's Music Education department chair. This practicum, a minimum of 150 clock hours within one year, or a 300 clock-hour internship



within two years. Students must meet all state certification requirements for the certificate prior to beginning the practicum. (4 credits) Faculty

**ME 688/689 — Directed Study in Music Education**  
Preparation of master's thesis. (4 credits) Colwell

## Music History

**Labaree, Chair; Greenwald, Hallmark, Heiss, Pinkham, Porter, Row, Sandvik, G. Smith, Yong**

Graduate courses are listed under **Musicology**.

*Guided Study (MHST 100)*

*Classroom Instruction*

*First- and Second-Year Core Curriculum*

**MHST 111 — Introduction to Musical Styles**  
Introduces comparative and historical studies of musical styles. Provides a foundation for historical survey and specialized courses in the music history curriculum. Through listening, reading, writing, and discussion, the course acquaints students with concepts of musical style and technical vocabulary. (2 credits) Greenwald, Labaree, Faculty

**MHST 112 — Survey of Music History I**  
Historical and stylistic developments from the Middle Ages to 1600. First course in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Hallmark, Porter, Faculty

**MHST 211 — Survey of Music History II**  
Historical and stylistic developments between 1600 and 1830. Second semester in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Porter, Faculty

**MHST 212 — Survey of Music History III**  
Historical and stylistic developments from 1830 to the present. Third semester in a three semester sequence. Prerequisite: MHST 111, 211. (2 credits) Labaree

*Elective Courses*

**MHST 117 — Survey of Jazz History**  
Survey of the origins and evolution of jazz, selected folk, and popular styles. (2 credits) Sandvik

**MHST 321 — Dramatic Vocal Music from Monteverdi to Handel**  
Historical survey of Baroque opera and oratorio. Emphasis on Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham (Not offered 95-96)

**MHST 325 — Keyboard Music of Bach, Handel, and Couperin**  
Study of representative harpsichord and organ works, their function in concert and liturgy, and instruments for this repertoire. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Pinkham

**MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd**  
Study of music from different historical periods: Guillaume

de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark

**MHST 352 — Women and Music**  
Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn Hensel, Clara Schumann, Dame Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Performances, readings, listening, individual presentations, and papers. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 95-96)

**MHST 366 — The Symphony from the Early 18th-Century through Beethoven**  
Study of the 18th-century symphony's historical development. Analysis of representative works from earliest examples through works of Haydn, Mozart, and Beethoven. Supplemental readings by critics and scholars from the 18th through 20th centuries. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Faculty (Not offered 95-96)

**MHST 367 — Operas of Mozart**  
Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation through analysis, and comparison of diverse Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other, as well as their influence on later works. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 95-96)

**MHST 368 — The Music Dramas of Richard Wagner**  
Special attention to Wagner's concept of Gesamtkunstwerk (total art work) as reflected in his music dramas and theoretical writings; their influence on the direction of the arts in the late 19th and early 20th centuries. Daily listening and writing assignments, written project, and oral presentation. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald

**MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini**  
Surveys the conventions of 19th-century Italian opera through works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Examines changes in the libretto, musical structure, and role of singer through the development of each composer's style. Individual projects based upon musical and dramatic analysis of specific works. Texts: *The New Grove Masters of Italian Opera* and Weaver's *The Golden Century of Italian Opera*. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 95-96)

**MHST 408 — Topics in Jazz History: African-American Folk Styles**  
Survey of African-American folk styles as they evolved from the 17th-century beginnings of slavery in the colonies to the mid-20th century. Emphasis on development of spirituals, gospel, blues, and ragtime. (2 credits) Sandvik

**MHST 414 — The Classical String Quartet**  
Study of representative quartets of Haydn, Mozart, and Beethoven. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Faculty (Not offered 95-96)

**MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View**

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 95-96)

**MHST 416 — Contemporary Developments: Music from 1945 to the Present**

Study of major musical trends since 1945: extended serialism, electronic and aleatory music, return to free-atonality, performance virtuosity, and improvisation. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss (Not offered 95-96)

**MHST 417 — Paris and Vienna, 1880-1920**

Defines the sources and influences of the individual and shared musical milieus of these two cities at a critical juncture in musical, cultural, and political history. Study of selected musical works; individual projects. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 95-96)

**MHST 418 — Ives and Bartok: Composers as Creative Ethnomusicologists**

The music of Ives and Bartok with emphasis on its social and ethnic context. Listening, readings, in-class analysis, quizzes, two exams. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Heiss

**MHST 422 — Art Song in the 19th Century**

Study of the 19th-century art song's historical development with emphasis on stylistic analysis and performance of selected works by major and less well-known composers. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Hallmark (Not offered 95-96)

**MHST 431 — 19th-Century Program Music**

Examines the relationship between textual ideas and music in 19th-century instrumental works, and their historical antecedents. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Individual projects based on reading and analysis. Prerequisites: MHST 111, 112, 211, 212. (2 credits) Greenwald (Not offered 95-96)

**MHST 434 — The Piano Sonatas of Beethoven**

Examines Beethoven's inherited sonata legacy of Haydn and Mozart. Considers Beethoven's 32 sonatas from various points of view, including sources and editions, style and form, historical context, and issues of performance practice. Prerequisites: MHST 111, 112, 211, 212. (2 credits) G. Smith (Not offered 95-96)

**MHST 438 — Ellington, Monk, and Mingus**

Study of these figures through recordings which trace the evolution of their musical styles, with particular attention to the influence of Ellington's style on Monk and Mingus. Historical context and issues surrounding the work of these men are illustrated through readings and study of transcriptions. Prerequisite: MHST 111. (2 credits) Sandvik (Not offered 95-96)

**MHST 441 — Introduction to World Music**

Study of history and musical repertoire of four cultures: South Indian, Turkish, Balinese, and one other (Native American, Shona, Yoruba, Kpelle, or Irish). Performance

projects, transcriptions, analytical papers, quizzes on repertoire and terminology. (2 credits) Labaree

**MHST 442 — Area Study in World Music**

Study of history, culture, and musical repertoire of a selected area of the world. Topics change yearly. Spring 1996: Peking Opera. Performance projects, transcriptions, analytical papers, quizzes on repertoire and terminology. (2 credits) Yong

**MHST 497 — Senior Portfolio**

See description under Music History program of study, page 14. (0 credit)

## Musicology

**Labaree, Chair; Drury, Greenwald, Hallmark, Heiss, Pinkham, Porter, Row, G. Smith**

Undergraduate courses are listed under Music History.

**MHST 502 — Baroque Instrumental Music**

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham

**MHST 507 — History of Western Musical Styles**

Survey of stylistic developments from chant to J. S. Bach. Class discussion of assigned reading and listening and of students' research projects. Mid-term and final exams. Not available to musicology majors. (2 credits) G. Smith

**MHST 508 — History of Western Musical Styles**

Survey of stylistic developments from 1720 to the present. Class discussion of assigned reading, listening, and students' research projects. Mid-term and final exams. Not available to musicology majors. (2 credits) G. Smith

**MHST 510 — Topics in Baroque Music: Music of J. S. Bach**

Explores musical style, notational practice, and the historical context and function of Bach's work. Approaches to analysis with attention to numerology and proportion. Class time is devoted to instructor's lectures and presentations of students' term papers. Topics change yearly. (2 credits) Porter (Not offered 95-96)

**MHST 512 — Jazz History Research Seminar**

Introduces the methods and materials of historical research in jazz, through students' research projects and class discussion of representative studies. (2 credits) G. Smith

**MHST 520 — Topics in the Classical Era**

Study of historical and stylistic issues related to the development of music from 1720 through the death of Beethoven. Topics change yearly. Fall 1995: *The Symphonies of Beethoven*. Seminar on the history and style of Beethoven's nine symphonies. Weekly assignments and term projects focus on issues relating to the genesis and transmission of these works, on their analysis and interpretation, and on the social and cultural context in which they were created. (2 credits) G. Smith

**MHST 521 — Renaissance Sacred Music**

Analysis of structure, influences, and changing attitudes towards musical and liturgical considerations in representative works; issues of performance practice; in-class performance of works. (2 credits) Pinkham



**MHST 522 — Baroque Sacred Music**

Examines representative works with emphasis on the oratorio and the passion. In-class performance of works. (2 credits) Pinkham

**MHST 524 — Performance Practice 1100 to 1500**

Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, *musica ficta*, modal theory, improvisation and ornamentation. Department chair's permission required for Musicology majors. (2 credits) Faculty (Not offered 95-96)

**MHST 527 — Performance Practice 1650 to 1750**

Seminar in late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, and notation. Department chair's permission required for Musicology majors. (2 credits) Pinkham

**MHST 530 — Topics in Music of the 19th Century**

Study of historical and stylistic issues related to the development of music during the 19th century. Topics change yearly. Spring 1996: *Verdi*. Concentrates on Verdi's contribution to evolving operatic conventions. Include Verdi's literary sources, his revisions, and his relationships with librettists and singers. Weekly assignments and term project. (2 credits) Greenwald

**MHST 533 — Notation of Medieval Music**

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, *Ars Nova* and Trecento works. (2 credits) Hallmark (Not offered 95-96)

**MHST 534 — Notation of Renaissance Music**

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark (Not offered 95-96)

**MHST 535 — Writing About Music: Research Methods for the Practical Musician and Scholar**

Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. (2 credits) Greenwald

**MHST 536 — Writing About Music**

Continuation of MHST 535. Prerequisite: MHST 535. (2 credits)

**MHST 537 — Teaching Music History**

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology. Students are videotaped as they experiment with teaching in different contexts. Authors include Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. A portfolio of readings and presentations is required. (2 credits) Hallmark

**MHST 540 — Topics in American Music**

Topics change yearly. Fall 1995: *Music in a Democratic Society*. Study of American views on the nature of music and its place in society, as expressed in the writings of various authors from colonial times to the present, and reflected in music drawn from various idioms, popular to high art. Class discussion of assigned reading, listening, and students' research projects. (2 credits) G. Smith

**MHST 543 — Introduction to Ethnomusicology**

Study of the history, culture, and repertoire of two cultures, usually South Indian and Balinese. Performance projects, transcriptions, papers on musical practice, quizzes, and final exam. (2 credits) Labaree (Not offered 95-96)

**MHST 545 — Asian Modal Systems**

Examines Arabic, Persian, Indian, Indonesian, southeast Asian, Chinese, and Japanese modal systems; formulation of principles operative in each musical system, within similar culture areas, and within all modal systems. (2 credits) Row

**MHST 546 — Music of India**

Study of the history, theory, and performance practice in classical music traditions of North and South India. Transcriptions, analysis, and research projects. (2 credits) Row

**MHST 550 — Topics in Medieval Music**

History and analysis of musical style from the 11th through 14th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. Fall 1995: *Machaut, Landini, and Ciconia*. Concentrates on the analysis, performance, and context of the music of these great masters of the 14th and early 15th centuries. Emphasis on performance practice, sacred and secular traditions in France and Italy, text and music relationships, the relation of mode and tonality, and on the social and cultural context of each composer. Weekly listening and reading, term project with oral presentation, and final paper. (2 credits) Hallmark

**MHST 551 — Ives, Schoenberg, Stravinsky**

The music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments which led to those works and their influence. (2 credits) Heiss

**MHST 552 — Ives, Schoenberg, Stravinsky**

Continuation of MHST 551. Although MHST 551 is not a prerequisite for MHST 552, students enrolled in MHST 551 have priority in registration for MHST 552. (2 credits)

**MHST 555 — The Avant-Garde from Eric Satie to John Zorn**

Survey of composers who redefined music from the 1890's through the 1990's. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) Drury (Not offered 95-96)

**MHST 560 — Area Study in Ethnomusicology**

Study of the history, culture, and repertoire of a selected area of the world, or one issue of world music. Areas of study include music of Turkey, India, Indonesia; American commercial music; and oral tradition. Performance projects, transcriptions, readings, quizzes, analysis, and research papers. Topics change yearly. (2 credits) Row, Labaree (Not offered 95-96)

**MHST 564 — Sacred Choral Music: 1750-Present**

Survey of representative large-scale works with orchestral accompaniment, and small-scale works designed for liturgical use. Topics include idiomatic choral devices, text setting, liturgical attitudes, influences of instrumental writing on choral writing, and influences of the neo-Renaissance and neo-Baroque movements. Written assignments. (2 credits) Pinkham



**MHST 570 — Topics in Renaissance Music**  
History and analysis of musical style from the 15th and 16th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits)  
**Hallmark**

**MHST 580 — Teaching Internship**  
Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) **Labaree**

**MHST 681/682 — Honors Thesis**  
Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study, page 20). Requires department chair's permission. (4 credits) **Greenwald, Hallmark, Labaree, Smith**

**MHST 693 — Musicology Exams**  
See Musicology program of study, page 20. (0 credit)

**MHST 697 — Portfolio**  
See Musicology program of study, page 20. (0 credit)

**MHST 901 — Doctoral Seminar in Musicology**  
Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues addressed include source studies, historiography, performance practice, and criticism. (3 credits) **Hallmark**

**MHST 902 — Doctoral Seminar in Musicology**  
Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making in western culture. (3 credits) **G. Smith**

## Music Theory

**Davidson, Chair; Adams, Bell, Burdick, Buys, Felice, Fletcher, Hoffmann, Maneri, Porter, Scripp, Stein**

Graduate courses are listed under **Theoretical Studies**.

During the first two years music theory courses integrate various aspects of basic skills: analysis, sight singing, and ear training. Specialized courses, as well as courses in 20th-century music, are offered for the third and fourth years.

**Sight-Singing and Ear-Training Courses**  
Four performance courses (THYU 101, 102, 201, and 202) lead to a high degree of sight-singing literacy. Fluency in sight singing and sight reading is developed through a fixed-*do* pedagogy. Focus is on problem solving in performance, not on memorizing materials. Development of skills is measured by sight-singing department exams, course work, readings, and papers. Ensemble music performed in class includes Renaissance vocal music, Bach chorales, symphonies of Mozart, Haydn, Beethoven, and Dvorak, string quartets, and 20th-century literature.

**Harmony**  
Three writing courses (THYU 106, 207, and 208) introduce concepts and practices which form the basis of the Common Practice period. Period composers' and students' works are analyzed and performed.

**First year:** First semester stresses development of aural skills. Second semester continues aural training, and adds a course

that features keyboard skills, writing, analysis, and that focuses on the Common Practice period.

**Second Year:** The second year builds on skills developed in the first year.

**Third Year:** Students take two 300-level courses, one being a 20th-century topic. Courses focus on 19th- and 20th-century musical language: harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th- and 18th-century counterpoint, advanced solfège, and microtonal music.

Courses integrate performance and analysis, and develop musical skills and intellectual awareness of musical forms and structures. Placement in the theory program is determined by sight-singing and written examinations. In addition, before taking THYU 106, students are expected to pass a rudiments examination which covers materials in John Clough's *Scales, Intervals and Triads*. Exams leading to advanced placement do not result in the awarding of credit. Credit for courses from which students are exempted by exam must be earned in higher level theory courses (see Transfer Credit, page 6).

**Studio (THYU 100)**

**Classroom Instruction**

**THYU 101 — Solfège I**  
Stresses knowledge of tonality as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major, and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Readings and projects. Students must demonstrate sight-singing competency in the departmental examination in order to pass the course. (3 credits) **Faculty**

**THYU 102 — Solfège II**  
Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Readings and projects. Students must demonstrate sight-singing competency in the departmental examination in order to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits)

**THYU 106 — Harmony I**  
Focuses on tonal vocabulary of the Common Practice period through study and analysis of diatonic harmony. Keyboard skills, writing assignments, and exams. Prerequisites: THYU 101, passing rudiments exam. (2 credits) **Faculty**

**THYU 201 — Solfège III**  
Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination in order to pass the course. Prerequisite: THYU 102. (3 credits) **Faculty**

**THYU 202 — Solfège IV**

Topics include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic subdivision, syncopation, conducting, tonal and atonal melodies, and score reading. Materials include complex vocal and orchestral repertoire (Brahms, Dvorak, and Debussy), and works in various musical styles. Students must demonstrate sight-singing competency in the departmental examination in order to pass the course. Prerequisite: THYU 201. (3 credits)

**THYU 205 — Performance Techniques**

Builds on skills established in THYU 102 and may be taken instead of THYU 201. Features in-class ensemble performance, sight reading, singing, improvisation, orchestration, dictation of melodies in two-, three-, and four-part settings. Prerequisite: THYU 102. (3 credits) Maneri

**THYU 206 — Performance Techniques**

Continuation of THYU 205. THYU 206 may be taken instead of THYU 202. Prerequisite: THYU 205. (3 credits)

**THYU 207 — Harmony II**

Focuses on writing and analyzing progressions and phrases using Common Practice period vocabulary. Modulation to close and distant keys, tonal implications and directions. Analysis of representative works. Prerequisite: THYU 106. (3 credits) Faculty

**THYU 208 — Harmony III**

Modulation to distant keys, mode mixtures, and minor subdominant relations. Continuation of THYU 207. Prerequisite: THYU 207. (3 credits)

**THYU 303 — Twelve-Tone Music**

Study in 12-tone compositional technique. Features construction of rows, harmonic and contrapuntal development, use of motives and theme constructions. Analysis of Schoenberg's *Fourth String Quartet* and *Phantasie for Violin and Piano*. Written assignments ranging from duets to quartets; performance of students' works. Prerequisite: THYU 208. (3 credits) Maneri

**THYU 304 — Introduction to Microtonal Music**

Microtonal harmony and counterpoint exercises, analysis, and performance. Written exercises in three to six parts employ different scales and tone-rows modeled on Schoenberg. Performance of students' works. Prerequisite: THYU 208. (3 credits) Maneri

**THYU 305 — 20th-Century Compositional Practices**

Composition and analysis using selected techniques and structures employed by 20th-century composers: extension of the metrical-tonal system (early Stravinsky) and atonal music (Schoenberg, Berg, and Webern). Performance of students' works. Prerequisite: THYU 208. (3 credits) Hoffmann

**THYU 306 — 20th-Century Compositional Practices**

Analysis of techniques used in 12-tone music (Schoenberg), indeterminism (Cage), and minimalism (Glass and Reich). Performance of students' works. Continuation of THYU 305. Prerequisites: THYU 208 and 305. (3 credits)

**THYU 307 — Advanced Harmony**

Detailed analysis of works from Schubert to Debussy explores the expansion of harmonic practice. Written assignments. Prerequisite: THYU 208. (3 credits) Fletcher (Not offered 95-96)

**THYU 309 — Topics in 20th-Century Music**

Explores the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality through Scriabin's *Preludes* (op. 11-74); scalar and motivic use in 20th-century works by Griffes, Bartok, and Messaien; proportional analysis. Prerequisite: THYU 208. (3 credits) Felice

**THYU 310 — Topics in 20th-Century Music**

Extensive study of 12-tone manipulation; aspects of analysis using Dallapiccola's *Quaderno Moderna di Annalibera*; analysis of Cage, Feldman, and others. Prerequisite: THYU 208. (3 credits) Felice

**THYU 315 — Analysis and Performance of 19th-Century German Lieder**

Study of selected German lieder, highlighting the ways music and text define form in song cycles, with examples from *Dichterliebe* or *Winterreise*, and different settings of the same text by other composers. Attention is given to the interaction of voice and instruments. In-class performances, extensive listening, oral and written analysis assignments. Prerequisite: THYU 208. (3 credits) Stein (Not offered 95-96)

**THYU 316 — Analysis and Performance of 19th-Century German Lieder**

Continuation of THYU 315. Prerequisite: THYU 208. (3 credits) (Not offered 95-96)

**THYU 325 — Analysis for Performers: Analytical Techniques for Tonal Music**

Analytical tools for understanding 19th-century musical form and language. Analysis through performance; consideration of theme and variation form, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 208. (3 credits) Stein

**THYU 326 — Analysis for Performers: Analytical Techniques for 20th-Century Music**

Analytical tools for understanding 20th-century musical form and language. Topics include modes, motive, set theory, rhythm, and large-scale form. Prerequisite: THYU 208. (3 credits) Stein

**THYU 405T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. Continuation of THYU 202. Prerequisite: THYU 202. (3 credits) Scripp

**THYU 406T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Prerequisite: THYU 405T. (3 credits)

**THYU 411T — 16th-Century Counterpoint**

Analysis of Lassus' canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 208. (3 credits) Davidson

**THYU 412T — 16th-Century Counterpoint**

Analysis and composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits)



**THYU 413T — Invention in the Style of Bach**  
Study of 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises in two-voice invention in the style of Bach. Prerequisite: THYU 208. (3 credits) **Hoffmann**

**THYU 414T — Fugue in the Style of Bach**  
Study of 18th-century three-voice counterpoint. Analysis of Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisites: THYU 208, 413T. (3 credits) **Hoffmann**

**THYU 417T — Microtonal Composition and Performance**  
Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities; investigation of rhythmic language that reflects tonal implications of the music. Performance of students' works using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyschnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Dyne and Joseph Maneri. Prerequisite: THYU 208. (3 credits) **Maneri**

**THYU 418T — Microtonal Composition and Performance**  
Continuation of THYU 417T. Prerequisite 417T. (3 credits)

## Opera

**Moriarty, Chair; Astafan, Steele, M. Sullivan, Swanson, Vanstory, Weinmann, Woodhouse, Wyneken**

### *Classroom Instruction*

**OPRA 401T — Opera Workshop**  
Develops performing skills through preparation of opera scenes. Topics include character analysis and development, creation of an effective ensemble, employment of acting techniques, and musical preparation. Formal and informal student performances at the end of each semester. Four hours weekly. By audition. Pre- or co-requisite: OPRA 411T. (1 credit) **Weinmann, Woodhouse**

**OPRA 402T — Opera Workshop**  
Continuation of OPRA 401T. Prerequisites: OPRA 401T and OPRA 411T. Pre- or co-requisite: OPRA 412T. (1 credit)

**OPRA 411T — Vocal Performance Seminar**  
Audition-style aria seminar with in-class performances. Topics include characterization, use of gesture and movement, acting techniques, and musical preparation. One and one-half hours weekly. (1 credit) **Weinmann, Woodhouse**

**OPRA 412T — Vocal Performance Seminar**  
Continuation of OPRA 411T. Prerequisite: OPRA 411T. (1 credit)

**OPRA 501T — Opera Workshop**  
For a description see OPRA 401T. By audition. Pre- or co-requisite: OPRA 511T. (1 credit) **Weinmann, Woodhouse**

**OPRA 502T — Opera Workshop**  
Continuation of OPRA 501T. Prerequisites: OPRA 501T and OPRA 511T. Pre- or co-requisite: OPRA 512T. (1 credit)

**OPRA 511T — Vocal Performance Seminar**  
For a description see OPRA 411T. (1 credit) **Weinmann, Woodhouse**

**OPRA 512T — Vocal Performance Seminar**  
Continuation of OPRA 511T. Prerequisite: OPRA 511T. (1 credit)

**OPRA 541 — Opera Studies: Studio**  
See description under Ensembles, page 25. Co-requisites: OPRA 510 (01), 545, 547, 551, 553; OPRA 563 or VC 563. (2 credits) **Moriarty**

**OPRA 542 — Opera Studies: Studio**  
Co-requisites: OPRA 510 (01), 546, 548, 552, 554; OPRA 564 or VC 564. Continuation of OPRA 541. Prerequisite: OPRA 541. (2 credits)

**OPRA 545 — Staging Class: Studio**  
Discussion and demonstration of styles characteristic of operatic periods and their effects on the physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) **Astafan**

**OPRA 546 — Staging Class: Studio**  
Continuation of OPRA 545. Prerequisite: OPRA 545. (0 credit)

**OPRA 547 — Stage Techniques: Studio**  
Study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. (0 credit) **Astafan**

**OPRA 548 — Stage Techniques: Studio**  
Continuation of OPRA 547. Prerequisite: OPRA 547. (0 credit)

**OPRA 551 — Movement: Studio**  
Basic stage movement, period steps, bows, and expressive movement. (0 credit) **M. Sullivan**

**OPRA 552 — Movement: Studio**  
Continuation of OPRA 551. Prerequisite: OPRA 551. (0 credit)

**OPRA 553 — Stage Make-Up: Studio**  
Introduction to basic techniques of stage make-up. (0 credit) **Swanson**

**OPRA 554 — Stage Make-Up: Studio**  
Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

**OPRA 561 — Opera Studies: Theater**  
See description under Ensembles, page 25. Co-requisites: OPRA 510 (02), 565, 567, 571, 573, 563. (2 credits) **Moriarty**

**OPRA 562 — Opera Studies: Theater**  
Co-requisites: OPRA 510 (02), 566, 568, 572, 574, 564. Continuation of OPRA 561. Prerequisite: OPRA 561. (2 credits)

**OPRA 563 — Opera Diction**  
Study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. (2 credits) **Vanstory**

**OPRA 564 — Opera Diction**  
Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

**OPRA 565 — Staging Class: Theater**  
For a description see OPRA 545. (0 credit) **Astafan**



**OPRA 566 — Staging Class: Theater**  
Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

**OPRA 567 — Stage Techniques I: Theater**  
For a description see OPRA 547. (0 credit) Astafan

**OPRA 568 — Stage Techniques I: Theater**  
Continuation of OPRA 567. Prerequisite: OPRA 567. (0 credit)

**OPRA 571 — Movement I: Theater**  
For a description see OPRA 551. (0 credit) M. Sullivan

**OPRA 572 — Movement I: Theater**  
Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

**OPRA 573 — Stage Make-Up: Theater**  
Introduction to basic techniques of make-up. (0 credit)  
Swanson

**OPRA 574 — Stage Make-Up: Theater**  
Continuation of OPRA 573. Prerequisite: OPRA 573. (0 credit)

**OPRA 661 — Opera Studies II: Theater**  
See description under Ensembles, page 25. Co-requisites:  
OPRA 510 (02), 665, 667, 671, 673. Prerequisite: OPRA 542  
or 562. (2 credits) Moriarty

**OPRA 662 — Opera Studies II: Theater**  
Co-requisites: OPRA 510 (02), 666, 668, 672, 674. Continuation  
of OPRA 661. Prerequisite: OPRA 661. (2 credits)

**OPRA 665 — Staging Class II: Theater**  
Continuation of OPRA 566. Prerequisite: OPRA 566. (0 credit)  
Moriarty

**OPRA 666 — Staging Class II: Theater**  
Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

**OPRA 667 — Stage Techniques II (Stage Combat): Theater**  
Continuation of basic theater performing techniques and  
advanced movement, including fencing and physical interaction  
encountered in stage performance. Continuation of OPRA 568.  
Prerequisite: OPRA 568. (0 credit) Astafan

**OPRA 668 — Stage Techniques II (Stage Combat): Theater**  
Continuation of OPRA 667. Prerequisite: OPRA 667. (0 credit)

**OPRA 671 — Movement II: Theater**  
Continuation of OPRA 572. Prerequisite: OPRA 572. (0 credit)  
M. Sullivan

**OPRA 672 — Movement II: Theater**  
Continuation of OPRA 671. Prerequisite: OPRA 671. (0 credit)

**OPRA 673 — Aria Class: Theater**  
Review of Italian, French, German, and English diction with  
emphasis on aria interpretation. (0 credit) Moriarty

**OPRA 674 — Aria Class: Theater**  
Continuation of OPRA 673. Prerequisite: OPRA 673. (0 credit)

## Orchestral Conducting

Hoenich, Chair

*Studio (ORCH 500)*

### *Classroom Instruction*

**ORCH 465T— Orchestral Conducting**  
Skills in basic beat patterns, subdivision, compound meters,  
preparatory beats, releases, rehearsal techniques; study of  
recitatives and a classical symphony. (2 credits) Hoenich

**ORCH 466T — Orchestral Conducting**  
Continuation of ORCH 465T. Prerequisite: ORCH 465T.  
(2 credits)

**ORCH 505T — Advanced Solfège**  
Expands sight-singing literacy to a broad range of musical  
styles. Topics include review of clefs (Dannhauser vols. III and  
IV, Laz), interval studies (Edlund, Rueff), advanced rhythms  
(Weber), score reading with multiple transpositions, and  
transcriptions. Papers and readings in educational psychology  
address skill development. Instructor's permission required.  
(2 credits) Scripp

**ORCH 506T— Advanced Solfège**  
Develops skills in solfège and sight-singing literacy. Course  
work includes individual performance projects, a survey of texts  
and pedagogies used in different cultures, and a written  
proposal for a solfège and ear-training curriculum.  
Continuation of ORCH 505T. Prerequisite: ORCH 505T.  
(2 credits)

**ORCH 565T — Orchestral Conducting**  
For a description see ORCH 465T. (2 credits) Hoenich

**ORCH 566T — Orchestral Conducting**  
Continuation of ORCH 565T. Prerequisite: ORCH 565T.  
(2 credits)

**ORCH 567 — Advanced Orchestral Conducting**  
Application of conducting technique to 19th- and 20th-century  
orchestral repertoire. Analysis, conducting, score reading,  
performance practice, and rehearsal techniques. Admission  
by audition. (2 credits) Hoenich

**ORCH 568 — Advanced Orchestral Conducting**  
Continuation of ORCH 567. Prerequisite: ORCH 567.  
(2 credits)

**ORCH 667 — Advanced Orchestral Conducting**  
Continuation of ORCH 568. Prerequisite: ORCH 568.  
(2 credits)

**ORCH 668 — Advanced Orchestral Conducting**  
Continuation ORCH 667. Prerequisite: ORCH 667. (2 credits)

## Organ

Hayashi, Chair; Porter, Teeters

*Studio (ORG 100, 500)*

### *Classroom Instruction*

#### **ORG 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussion of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. **(1 credit) Porter**

#### **ORG 414T — Elementary Thoroughbass**

Continuation of ORG 413T. Prerequisite: ORG 413T. **(1 credit)**

#### **ORG 513T — Elementary Thoroughbass**

For a description see ORG 413T. Open to all keyboard majors. **(1 credit) Porter**

#### **ORG 514T — Elementary Thoroughbass**

Continuation of ORG 513T. Prerequisite: ORG 513T. **(1 credit)**

#### **ORG 521 — History of the Organ and Organ Design**

Study of the organ from the late Middle Ages to the present. Emphasis on the relationships among organ design, performance style, and registrational practice. Discussion of the organ's technical and historical context. **(2 credits) Hayashi**  
(Not offered 95-96)

#### **ORG 522 — History of the Organ and Organ Design**

Continuation of ORG 521. Prerequisite: ORG 521.  
**(2 credits)** (Not offered 95-96)

#### **ORG 527 — Advanced Keyboard Harmony and Improvisation**

Studies in thoroughbass are used as a foundation for beginning improvisation at the organ. Instruction in ostinato, variation, cantus firmus settings, and fugal improvisation. Prerequisite: ORG 514T or instructor's permission. **(1 credit) Porter**

#### **ORG 528 — Advanced Keyboard Harmony and Improvisation**

Continuation of ORG 527. Prerequisite: ORG 527. **(1 credit)**

#### **ORG 541 — Music in Modern Liturgy**

Explores the role of the classically-trained musician in modern liturgical churches. Liturgical authorities and musicians participate as guest lecturers. Major research paper or lecture/demonstration. **(2 credits) Teeters**  
(Not offered 95-96)

#### **ORG 542 — Hymnody**

Discussion of hymn singing and writing from earliest examples through modern times. **(2 credits) Teeters**  
(Not offered 95-96)

#### **ORG 543 — Organ Repertoire and Performance Practice**

Study of representative works from the 14th century to the present emphasizing the correlation of repertoire to respective instruments; historical and national characteristics. **(2 credits) Hayashi**

#### **ORG 544 — Organ Repertoire and Performance Practice**

Continuation of ORG 543. Prerequisite: ORG 543. **(2 credits)**

**ORG 571 — Choral Conducting for the Church Musician**  
Basic choral conducting skills. **(2 credits) Teeters**

**ORG 572 — Choral Conducting for the Church Musician**  
Choral laboratory. Methods of conducting from the keyboard; gesture and playing technique. Continuation of ORG 571.  
Prerequisite: ORG 571. **(2 credits) Teeters**

## Piano

Chodos, Chair; Byun, Drury, Hodgkinson, Jochum, Maxin, Rosenbaum, Sherman, Stackhouse, Urban, Vlassenko, P. Zander

*Studio (PNO 100, 500)*

### *Classroom Instruction*

#### **PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. **(1 credit) Urban**

#### **PNO 347T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns**

Master classes and lecture-demonstrations by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. Open to second-, third-, and fourth-year students. **(2 credits) Jochum, Stackhouse**

#### **PNO 348T — Piano Performance Seminar**

Continuation of PNO 347T. **(1 credit) Chodos**

#### **PNO 451T — Piano Pedagogy**

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Overviews comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course format includes lecture, discussion, performance, reading and research assignments, and a practicum in conjunction with the Extension/Preparatory School Piano department. **(2 credits) Stackhouse**

#### **PNO 452T — Piano Pedagogy**

Work in areas of teaching/learning philosophies and psychologies, individual projects, experience in sequencing material, and focus on practicum in conjunction with the Extension/Preparatory School Piano department.  
Prerequisite: PNO 451T. **(2 credits)**

#### **PNO 547T — Piano Performance Seminar: Investigations of the Pianist's World, Music, and Concerns**

For a description see PNO 347T. One in-class performance is required for graduate students. **(1 credit) Jochum, Stackhouse**

#### **PNO 548T — Piano Performance Seminar**

Continuation of PNO 547T. **(1 credit) Chodos**

#### **PNO 535 — Piano Literature**

Discussion of keyboard literature from the late 16th century to the present. Class projects, midterm, final exam. Instructor's permission required for non-majors. **(2 credits) C. Smith**

#### **PNO 536 — Piano Literature**

Continuation of PNO 535. Prerequisite: PNO 535.  
**(2 credits) C. Smith**

**PNO 551T — Piano Pedagogy**  
For a description see PNO 451T. (2 credits) Stackhouse

**PNO 552T — Piano Pedagogy**  
For a description see PNO 452T. Prerequisite: PNO 551T. (2 credits)

**PNO 557 — Techniques of Playing 20th-Century Piano Music**  
Modern and unconventional literature; includes works by Ives, Cowell, Schoenberg, Crumb, and Cage. Study of polyrhythms, *inside-the-piano* techniques, non-standard notations. Confronts the question *But is it music?* Instructor's permission required. (2 credits) Drury

**PNO 558 — Techniques of Playing 20th-Century Piano Music**  
Continuation of PNO 557. Prerequisite: PNO 557. (2 credits)

## Strings and Guitar

Rosenblith, Chair; Alliffranchini, Auclair, Brink, Buswell, Carr, Cirillo, Fine, Huang, Kim, Kitchen, Lehner, Leisner, Lesser, Lowe, Matsusaka, Moerschel, Nickrenz, Orleans, Palma, Seeber, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, Wells, Wolfe

*Studio (STR 100, 500)*

### Classroom Instruction

**STR 130T — Bass Class**  
Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

**STR 140T — Chamber Music with Guitar**  
Coaching of chamber music with other instruments and voice in a master class format. Serves the needs of students who either require an introduction to chamber music or seek experience with more advanced, non-traditional repertoire. (1 credit) Leisner

**STR 283T — Guitar Repertoire and Performance Seminar**  
Surveys repertoire through performance of guitar literature. Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan

**STR 284T — Guitar Repertoire and Performance Seminar**  
Continuation of STR 283T. Prerequisite STR 283T. (1 credit)

**STR 383T — Guitar Repertoire and Performance Seminar**  
Continuation of STR 284T. Prerequisite STR 284T. (1 credit)

**STR 384T — Guitar Repertoire and Performance Seminar**  
Continuation of STR 383T. Prerequisite: STR 383T. (1 credit)

**STR 449T — Viola Class for Violinists**  
Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Fine (Not offered 95-96)

**STR 459T — Aural Heritage of String Playing**  
Survey of the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser

**STR 462T — String Pedagogy**  
Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

**STR 530T — Bass Class**  
Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

**STR 540T — Chamber Music with Guitar**  
For a description see STR 140T. (1 credit) Leisner

**STR 549T — Viola Class for Violinists**  
Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Fine (Not offered 95-96)

**STR 559T — Aural Heritage of String Playing**  
For a description see STR 459T. (2 credits) Lesser

**STR 562T — String Pedagogy**  
For a description see STR 462T. (2 credits) Rosenblith

**STR 583T — Guitar Repertoire and Performance Seminar**  
For a description see STR 283T. (1 credit) R. Sullivan

**STR 584T — Guitar Repertoire and Performance Seminar**  
Continuation of STR 583T. Prerequisite: STR 583T. (1 credit)

## Thelonious Monk Program

Thomas Carter, Executive Director; Thomas Macintosh, Music Director; Carl Atkins, Program Director; Herbie Hancock, Marian McPartland, Max Roach, Clark Terry, Grover Washington, Jr.

*Studio (TMI 100, 500)*

### Classroom Instruction

**TMI 124T — Jazz Traditions**  
Explores the musical traditions of Jazz from its roots in African, African-American, and American music to the present. Distinguished visiting jazz musicians join the Institute's permanent faculty to provide a practical and historical approach. (2 credits) Atkins and 1995-96 Institute Faculty

## Theoretical Studies

Cogan, Chair; Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Stein, Zaritzky

Undergraduate courses are listed under **Music Theory**.

The department offers one- and two-semester courses in analysis, composition, performance, research, and pedagogy. In the listings that follow, § indicates a two-semester course; the department requests a year-long commitment in two-semester courses. *Both parts of the Master's Music Theory Competency Examination must be passed before registering for Theoretical Studies courses.*

*Studio (THYG 500)*



## Classroom Instruction

**THYG 023/024 — Graduate Remedial Music Theory §**  
Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Not recorded on transcript; special fee required, see page 55. (0 credit) Zaritzky

**THYG 501 — Score Reading §**  
Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

**THYG 502 — Score Reading**  
Continuation of THYG 501. Prerequisite: THYG 501. (2 credits)

**THYG 503 — Significant Theoretical Developments §**  
General review of theoretical revisions and innovations since 1900. Readings, analysis, and performance introduce current ways of understanding earlier music and 20th-century compositional/theoretical developments. Topics include Schenkerian analysis; scalar, serial, mathematical, and psycho-acoustical theories; global structures. (2 credits) Escot, Zaritzky (Not offered 95-96)

**THYG 504 — Significant Theoretical Developments**  
Continuation of THYG 503. (2 credits) (Not offered 95-96)

**THYG 547 — Analytical Techniques for Tonal Music**  
Analytical techniques for the Common Practice period through the late 19th century. (2 credits) Stein

**THYG 511T — 16th-Century Counterpoint §**  
Analysis of Lassus' canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. (2 credits) Davidson

**THYG 512T — 16th-Century Counterpoint**  
Analysis and composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits)

**THYG 513T — Invention in the Style of Bach**  
Study of 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises in two-voice invention in the style of Bach. (2 credits) Hoffmann

**THYG 514T — Fugue in the Style of Bach**  
Study of 18th-century three-voice counterpoint. Analysis of Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisite: THYG 513T or instructor's permission. (2 credits) Hoffmann

**THYG 517T — Microtonal Composition and Performance §**  
Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities; investigation of rhythmic language that reflects tonal implications of the music. Performance of students' works using their own instruments and two pianos tuned

one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Dwyne and Joseph Maneri. (2 credits) Maneri

**THYG 518T — Microtonal Composition and Performance**  
Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits)

**THYG 521 — Interpretive Analysis §**  
Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

**THYG 522 — Interpretive Analysis**  
Continuation of THYG 521. Prerequisite: THYG 521. (2 credits)

**THYG 523 — Schenker's Analytical Methods §**  
Examines Schenker's theories of tonality and analysis; treatment of harmony, voice leading, motive, and form; methods of analytical research and presentation, including autograph study and graphic display; influence on musical hearing, thinking, and performance. Works primarily from Bach to Brahms. (2 credits) Zaritzky

**THYG 524 — Schenker's Analytical Methods**  
Continuation of THYG 523. Prerequisite: THYG 523 or instructor's permission. (2 credits)

**THYG 525 — Psychophysical Analysis Ia: Extended Parameters (Musical Space and Language)**  
Develops a comprehensive music theory; recognizes scientific concepts of sound, communications, and analytic modeling that illuminate music of diverse periods and cultures. Explores theories of musical space (line, register, field, fractals) and musical language against a background of the psychophysical analysis of sound and the history and philosophy of science. (2 credits) Cogan (Not offered 95-96)

**THYG 526 — Psychophysical Analysis Ib: Extended Parameters (Time and Rhythm)**  
Examines psychophysical theories of time and perception, and diverse cultural views of time and rhythm. When THYG 526 is taken independently of THYG 525 extra preparatory readings are required. (2 credits) Cogan (Not offered 95-96)

**THYG 527 — Psychophysical Analysis IIa: Tone-Color Analysis (Instrumental)**  
Analysis of musical sound in instruments and their combinations, and the ways sonic qualities shape musical contexts and works. Scientific analysis of sonic qualities, relationships between visual and tone color, sonic structure of music in various periods and cultures, and relationships of tone color to other parameters. Text: Cogan's *New Images of Sonic Sound*. (2 credits) Cogan

**THYG 528 — Psychophysical Analysis IIb: Tone-Color Analysis (Vocal)**  
Analysis of linguistic and vocal sound. Scientific analysis of language sound (phonology); explores sonic characteristics of languages and music using languages and voices. When THYG 528 is taken independently of THYG 527 extra preparatory readings are required. (2 credits) Cogan

**THYG 533 — Mathematical Systems**  
Applies mathematical structures to musical composition and theory. Topics include statistics, set theory, probability, non-

linear phenomena, proportional theory, and geometry as they apply to music from earliest to modern times. (2 credits) Escot (Not offered 95-96)

**THYG 535 — Advanced Sonic Analysis**

Sonic analysis of instruments and voices; analysis of sonic context in music of historical periods and cultures. Work in the Sonic Analysis Laboratory using its computerized fast-Fourier transform sound-wave analysis facilities. A facilities usage fee is charged. Instructor's permission required. Pre- or co-requisite: THYG 527, 528. (2 credits) Cogan (Not offered 95-96)

**THYG 537 — Bach's Well-Tempered Clavier**

Introduces Bach's *Well-Tempered Clavier* through analysis, editing, listening, performance, readings, and transcription (for non-keyboard instruments). Explores structure (genres of preludes) and style (articulation, instruments, ornaments, and tempo). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, and Tovey. (2 credits) Felice

**THYG 538 — Twelve-Tone Music**

Analysis of atonal and serial music, including works of Schoenberg, Webern, Berg, Babbitt, and Stockhausen. Analytical, performance, and compositional projects. (2 credits) Hoffmann

**THYG 542 — Readings in Analysis**

Introduces classic published analyses of practical and theoretical reference. Authors range from C. P. E. Bach, Rameau, Czerny, Riemann, Tovey, Schoenberg, and Boulez. Examines historical changes in analytical methods and considers analytical subjects (harmony, rhythm, formal relationships). (2 credits) Zaritzky

**THYG 543 — Advanced Tonal Ear Training**

Practice in perception and rendering of melodic shapes and tonal motions: linear and multi-linear formations, rhythmic subdivisions, harmonic and contrapuntal textures, chromaticism, and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation, prepared and sight singing, aural analysis, semester project. Works from the Baroque, Classical, and Romantic periods. (2 credits) Zaritzky

**THYG 544 — Contemporary Ear Training**

Hearing, singing, and playing 20th-century idioms. Practice in perception and rendering of rhythms, intervals, scales, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared and sight singing, aural analysis, semester project. Works of European and American 20th-century composers. (2 credits) Zaritzky

**THYG 551 — Teaching of Compositional Practice §**

Composition in various historical, cultural, and theoretical styles; critiques of students' works. Review of counterpoint, harmony, and composition texts. Based on Cogan and Escot's *Sonic Design: Practice and Problems*. (2 credits) Escot

**THYG 552 — Teaching of Compositional Practice**

Continuation of THYG 551. Prerequisite: THYG 551. (2 credits)

**THYG 694 — Analytical Thesis**

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 695 — Compositional Thesis**

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

**THYG 697 — Portfolio (first year)**

See Theoretical Studies program of study, page 21. (0 credit) Faculty

**THYG 699 — Portfolio (second year)**

See Theoretical Studies program of study, page 21. (0 credit) Faculty

**THYG 901 — Doctoral Seminar: Theoretical Practice; Past, Present, Future**

Explores major trends of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. Usually taken after MHST 901. (3 credits) Cogan

**THYG 902 — Doctoral Seminar: Advanced Theoretical Projects**

Individual projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required. Seminar meetings are devoted to presentations and critiques of individual projects. (3 credits) Cogan

## Voice

**Clickner, Chair;** Arnold, Craig, Decima, Fortunato, Haber, Hodam, Hughes, Isepp (visiting faculty), Iwama, Kaun, Pearson, Sperry, St. Laurent, Vallecillo, Vanstory

*Studio (VC 100, 500)*

### Classroom Instruction

**VC 161 — Voice Class**

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. (1 credit) Graduate teaching assistant

**VC 162 — Voice Class**

Continuation of VC 161. (1 credit)

**VC 200 — Singers' Seminar**

Coordination of Voice department activities; includes master classes and lectures, performance opportunities; guest lecturers and coaches. (0 credit) Faculty

**VC 261 — Voice Class**

Continuation of VC 162. (1 credit)

**VC 262 — Voice Class**

Continuation of VC 261. (1 credit)

**VC 363T— Diction for Singers**

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*. (2 credits) Vanstory



**VC 364T— Diction for Singers**

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits)

**VC 521 — Voice Class**

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. (2 credits)  
St. Laurent

**VC 522— Voice Class**

Continuation of VC 521. Prerequisite: VC 521. (2 credits)

**VC 563T — Diction for Singers**

For a description see VC 363T. (2 credits) Decima, Vanstory

**VC 564T — Diction for Singers**

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits)

**VC 565 — Vocal Pedagogy**

Teaching demonstrations by guest lecturers and class members. Text: Vennard's *Singing: The Mechanism and the Technic*. Prerequisite for Voice department assistants. (2 credits)  
Pearson

**VC 566 — Vocal Pedagogy**

Study of voice therapy, speech pathology, and psychology of teaching. Texts: Cooper's *Change Your Voice, Change Your Life*; Green's *Voice*. Continuation of VC 565. Prerequisite: VC 565. (2 credits) Pearson

**VC 573 — Vocal Techniques and Repertoire, English and American**

A study of English and American songs from the lutenists to the present. Style, ensemble, diction, and basic communication. (2 credits) Vallecillo, Sperry

**VC 574 — Vocal Techniques and Repertoire, English and American**

Continuation of VC 573. Prerequisite: VC 573. (2 credits)

**VC 575 — Vocal Techniques and Repertoire, French**

Performance and discussion of *mélodies*. Style, ensemble, diction, basic communication. Prerequisite: VC 564. (2 credits) Vallecillo, Sperry

**VC 576 — Vocal Techniques and Repertoire, French**

Continuation of VC 575. Prerequisite: VC 575. (2 credits)

**VC 577 — Vocal Techniques and Repertoire, German**

Performance and discussion of *Lieder*. Style, ensemble, diction, basic communication. Audition required. Prerequisite: VC 564. (2 credits) Decima

**VC 578 — Vocal Techniques and Repertoire, German**

Continuation of VC 577. Prerequisite: VC 577. (2 credits)

**VC 600 — Singers' Seminar**

For a description see VC 200. (0 credit) Faculty

**VC 617/618 — Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits)  
Decima, Iwama, Vanstory

**VC 620 — Vocal Coaching**

Vocal Coaching beyond two semesters; charged at the part-time studio rate *in addition to full-time tuition*. (2 credits)

**Wind Ensemble Conducting**

Battisti, Chair; Palma

*Studio (WNEN 500)*

**Classroom Instruction****WNEN 401T — Woodwinds and Brass: Development and Literature**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the contribution of players, instrument manufacturers and developers, composers, and supporters of music. Preparation of works for concert performance. (2 credits) Battisti

**WNEN 402T — Woodwinds and Brass: Development and Literature**

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. Continuation of WNEN 401T. Prerequisite: WNEN 401T. (2 credits) (Not offered 95-96)

**WNEN 437T — Wind Ensemble Conducting**

Study of basic beat patterns, transposition, score reading, performance practices, rehearsal techniques, and score preparation for performance as applied to 18th- and 19th-century repertoire. (2 credits) Battisti

**WNEN 501T — Woodwinds and Brass: Development and Literature**

For a description see WNEN 401T. (2 credits) Battisti

**WNEN 502T — Woodwinds and Brass: Development and Literature**

For a description see WNEN 402T. Continuation of WNEN 501T. Prerequisite: WNEN 501T. (2 credits) (Not offered 95-96)

**WNEN 505T — Advanced Solfège**

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

**WNEN 506T — Advanced Solfège**

Develops skills in solfège and sight-singing literacy. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNEN 505T. Prerequisite: WNEN 505T. (2 credits) Scripp

**WNEN 537T — Wind Ensemble Conducting**

For a description see WNEN 437T. (2 credits) Battisti

**WNEN 567 — Advanced Wind Ensemble Conducting**

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th- through 20th-century repertoire. Instructor's permission required. (2 credits) Battisti



**WNDEN 568 — Advanced Wind Ensemble Conducting**  
Continuation of WNDEN 567T. Prerequisite: WNDEN 567T.  
(2 credits)

**WNDEN 667 — Advanced Wind Ensemble Conducting**  
Advanced conducting technique and score analysis.  
Continuation of 568. Prerequisite: WNDEN 568.  
(2 credits) Battisti

**WNDEN 668 — Advanced Wind Ensemble Conducting**  
Continuation of WNDEN 667. Prerequisite: WNDEN 667  
(2 credits)

## Woodwinds

**Wrzesien, Chair;** Ahlbeck, Genovese, Heiss, Henegar,  
Hobson-Pilot, Krueger, Martin, Nordstrom, Radnofsky,  
Ranti, Rapier, Robison, Ruggiero, F. Smith, Svoboda, Wakao

*Studio (WW 100, 500)*

### *Classroom Instruction*

**WW 330T — Woodwind Performance Seminar**  
Defines and explores the professional culture of wind playing.  
Emphasis on flute, clarinet, oboe, and bassoon repertoire with  
piano. Saxophone and horn majors admitted with instructor's  
permission. Chamber music literature may be included as  
enrollment permits. (2 credits) Robison

**WW 530T — Woodwind Performance Seminar**  
For a description see WW 330T. (2 credits) Robison

## HEALTH SERVICES AND

## RESIDENCE HALL INFORMATION

### Health Services

The Commonwealth of Massachusetts requires educational institutions to ensure that all full-time and three-quarter-time students, including international students, be enrolled in a qualifying student health insurance plan (Q-SHIP). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care provided by Lane Health Center at Northeastern University, and student health insurance administered by Chickering Insurance Agency and underwritten by Reliance National Insurance Company. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. A description of coverage is available from the Director of Residential Life and Student Health Services.

Lane Health Center is a fully-staffed student health clinic, equipped to provide walk-in health and wellness treatments. Services include emergency and routine care, gynecological consultations, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and limited infirmary care. With assistance of support services from medical centers, Lane Health Center is equipped to deal promptly with any medical condition.

Located in the Forsyth Building within two blocks of NEC, the clinic is open from 9 a.m. to 7 p.m., Monday through Friday, with additional hours on Saturdays. Students may see staff physicians and nurses without appointment. Twenty-four hour emergency assistance is available through the Northeastern Security Office, also located in the Forsyth Building.

### Waiver of Insurance

Students who subscribe to the insurance portion of the NEC Health Services program must also enroll in the Lane Health Center portion. However, students who demonstrate comparable coverage in other insurance plans may waive the insurance portion, and subscribe to the Lane Health Center portion of the plan. Full- and three-quarter-time students who wish to do this must sign a waiver attesting to comparable coverage. If this waiver is not signed and returned to the Business Office on or before August 15, 1995, students will automatically be enrolled, and charged for participation in the NEC Health Services program.

Residence Hall students must participate in both parts of the health-care package. If they demonstrate comparable coverage in other insurance plans, the insurance portion of the package will be refunded. Proof of comparable coverage must be submitted to the Business Office every year. Students not living in the Residence Hall are encouraged to subscribe to the Health Services program; arrangements are made through the Business Office.

A description of the services provided by Lane Health Center and the insurance plan is sent to parents of entering

and returning students. NEC urges parents and students to read this information, and non-Residence Hall students should give the package serious consideration. For further information, students should contact the Director of Residential Life and Student Health Services.

### ***Dental Coverage***

Students may join the Boston University Dental Plan. Information is available from the Director of Residential Life and Student Health Services.

### ***Medical Records***

Students must submit medical information as required by federal and Massachusetts regulations prior to registration. Forms are available from the Director of Residential Life and Student Health Services. Students are required to submit proof of immunizations to the Office of Residential Life and Student Health Services prior to registration.

### ***Counseling Center***

NEC offers its students an in-house counseling center to address a wide range of concerns, including depression, anxiety, substance abuse, competition, performance anxiety, personal or professional identity, self-esteem, relationships, and difficulties with concentration or discipline. Mental health services are provided by Don Greif, Ph.D., Jan Lerbinger, Ph.D., Amy Engel, L.C.S.W., and other Counseling Center staff. Visits are confidential and free to enrolled students. For appointments or information, students should call 262-1120, extension 460.

## **Conservatory Residence Hall**

### ***Reservation Contract***

The Conservatory Residence Hall provides accommodations for single students. First-year undergraduates, including transfers, must live in the Residence Hall unless one of the following exemptions applies:

- 1) the student will live at home with parents;
- 2) the student is 21 years of age or older;
- 3) the student is married;
- 4) the student holds a bachelor's degree from another institution;

### ***Regulations***

- 1) The room contract is binding for a full academic year; the Residence Hall is *not* available on a semester basis.
- 2) The Residence Hall deposit secures a residence accommodation, provided space is available. This deposit is refundable, following an acceptable inspection, at the time students vacate their rooms. The cost of any damages in the room or building incurred by students is subtracted from this deposit. The deposit may also be refunded should students decide, on or before June 15, not to reside in the Residence Hall.
- 3) Sixty percent of the yearly rate and the full Health Services fee must be paid by August 15.
- 4) Rooms will be assigned as reservations and deposits are received. First-year students are given priority on available spaces until July 5. After July 5, second-, third-, fourth-year undergraduates, and graduate students have equal opportunity to secure Residence Hall accommodations.
- 5) Residence Hall rates include both room and board. Participation in the meal plan is required of Residence Hall students. Three meal plan options are available; lunches are available on a cash basis when not included

in a meal plan. Meal plan information is available in the Office of Residential Life and Student Health Services. Written requests for exceptions, with medical documentation, must be submitted to the Financial Review Committee.

- 6) Participation in the Health Services program is required of Residence Hall students. This program includes membership in Lane Health Center and insurance coverage (see Health Services, page 52). The insurance portion is refunded if comparable coverage in another plan is demonstrated. Proof of comparable coverage must be submitted to the Business Office no later than August 15.
- 7) Students should expect to have roommates. Through the use of roommate questionnaires, every effort is made to match compatible students.
- 8) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract in the case of students whose behavior is considered detrimental to the interests of students and/or the Residence Hall community.
- 9) Students who withdraw from the Residence Hall, but who are not withdrawing from NEC, are not eligible for a refund unless a replacement is found.
- 10) Residents who withdraw from NEC must follow the procedure stated in the Refund Policy (see page 56); however, the time period will begin on the day the Residence Hall opens rather than on the first class day.
- 11) Returning students are permitted entrance to the Residence Hall the day before the first class day of the semester.

### ***Residence Assistants***

Six Residence Assistants serve as liaisons between the administration and students, and are available for discussion and advice. Students eligible for the Federal College Work-Study Program receive preference (see page 57).

### ***Resident Custodians***

Nine resident custodians clean corridors and common areas on occupied Residence Hall floors. Students eligible for the Federal College Work-Study Program receive preference (see page 57). Compensation is applied directly to students' room charges.

### ***Vacation Policy***

During Thanksgiving and spring vacations, the Residence Hall remains open but does not serve meals; the Residence Hall closes for winter vacation.



FINANCIAL INFORMATION

Tuition and fees cover approximately two-thirds of the cost of educating NEC students. The balance is met by NEC funds, gifts, and bequests; to this extent, each student benefits from considerable financial assistance. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

Credit Loads and Enrollment Status  
*Bachelor of Music*

- 1) Students registered for 12 to 16 semester credits are full time and charged full-time tuition.
- 2) Students approved to register for fewer than 12 semester credits are charged at the part-time rate.
- 3) Full-time students registered for more than four studio credits are charged full-time tuition plus part-time tuition for studio credits in excess of four.
- 4) Students registered for more than 16 semester credits are charged full-time tuition plus part-time tuition for undergraduate credits in excess of 16 (excluding first-year Contemporary Improvisation, Jazz Studies, Music History, and Vocal Performance majors; second-year Composition and Vocal Performance majors; students pursuing Music Education Teacher Certification).
- 5) Students on the Dean’s List, Peer Advisor Leaders, and those with curricular needs may petition their academic advisor for tuition waivers for registered credits in excess of 16.
- 6) Withdrawal from a course(s) which results in a status change from full to part time may result in a partial refund in accordance with the Refund Policy (see page 56).

*Undergraduate Diploma*

- 1) Students registered for 10 to 13 semester credits are full time and charged full-time tuition.
- 2) Students approved to register for fewer than 10 semester credits are charged at the part-time rate.
- 3) In most cases students register for six studio credits each semester; however, students may register for a maximum of eight studio credits each semester without incurring additional charge if the total number of studio credits attempted during the course of study does not exceed 36.
- 4) Students registered for more than 13 semester credits are charged full-time tuition plus part-time tuition for undergraduate credits in excess of 13.
- 5) Peer Advisor Leaders and those with special curricular needs may petition their academic advisor for tuition waivers for registered credits in excess of 13.
- 6) Withdrawal from a course(s) which results in a status change from full to part time may result in a partial refund in accordance with the Refund Policy (see page 56).

*Graduate Diploma*

- 1) Students registered for 6 to 8 semester credits are full time and charged full-time Graduate Diploma tuition.
- 2) Students approved to register for fewer than six semester credits are charged at the part-time rate.
- 3) Full-time students registered for more than four studio credits are charged full-time tuition plus part-time tuition for studio credits in excess of four.
- 4) Students registered for more than eight semester credits are charged full-time tuition plus part-time tuition for graduate credits in excess of eight.
- 5) International Peer Advisor Leaders may petition their academic advisor for tuition waivers for registered credits in excess of eight.
- 6) Withdrawal from a course(s) which results in a status change from full to part time may result in a partial refund in accordance with the Refund Policy (see page 56).

*Master of Music and Doctor of Musical Arts*

- 1) Students registered for 8 to 10 semester credits are full time and charged full-time tuition.
- 2) Students approved to register for fewer than eight semester credits are charged at the part-time rate.
- 3) Full-time students registered for more than four studio credits are charged full-time tuition plus part-time tuition for studio credits in excess of four.
- 4) Students registered for more than 10 semester credits are charged full-time tuition plus part-time tuition for graduate credits in excess of 10.
- 5) Students on the Dean’s List, international Peer Advisor Leaders, and those with special curricular needs may petition their academic advisor for tuition waivers for registered credits in excess of 10.
- 6) Withdrawal from a course(s) which results in a status change from full to part time may result in a partial refund in accordance with the Refund Policy (see page 56).

No student will be charged less than the full tuition for a degree/diploma program (see Residence Policy, page 3).

Tuition  
*Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts Programs*

<i>Full-time tuition</i> (academic year)	\$16,200
<i>Part-time tuition*</i>	
Studio per semester (4 credits)	\$4,050
Undergraduate course credit hour	\$525
Graduate course credit hour	\$1,050
<i>Non-credit</i>	
Graduate Remedial Theory	\$635
Graduate Language	\$950
Beyond-degree studio per semester (4 credits) (see page 9)	\$2,430

\* Students in degree/diploma programs must petition to enroll part time *before registration* (see Residence Policy, page 3).



## Graduate Diploma Program

<i>Full-time tuition</i> (academic year)	\$12,960
<i>Opera surcharge</i> per semester charged to full-time Graduate Diploma students in the Opera Program	\$700
<i>Part-time tuition*</i>	
Studio per semester (4 credits)	\$4,050
Graduate course credit hour	\$1,050
<i>Non-credit</i>	
Beyond-degree studio per semester (4 credits) (see page 9)	\$2,430

\* Students must petition to enroll part time *before registration* (see Residence Policy, page 3).

## Special Students

<i>Studio</i> per semester	\$4,050
<i>Undergraduate</i> course credit hour	\$525
<i>Graduate</i> course credit hour	\$1,050

## Residence Hall Charges

Refer to Notes on this page.

<i>Room-and-board</i> <sup>1</sup>	
Double occupancy (includes two meals a day, seven days a week)	\$7,650*
Single occupancy (includes two meals a day, seven days a week)	\$9,275*

\* To be paid in installments of 60% for the fall semester and 40% for the spring semester. Students entering the Residence Hall the second semester pay 50% of the yearly rate.

## Fees

### Preliminary Fees

Application and audition <sup>2</sup>	\$75
Each additional entrance audition <sup>2</sup>	\$60

### Deposits

Tuition deposit for new students <sup>2</sup>	\$500
Residence Hall reservation & damage deposit <sup>3,4</sup>	\$500

### General Fees

Health services, individual plan <sup>5</sup> (Family plan available for insurance portion)	\$876
Lane Health Center <sup>6</sup>	\$290
Student activities and services	\$100
Late tuition payment	\$225
Late registration	\$75
Course audit <sup>7</sup>	\$210
Special student application <sup>8</sup>	\$75
Transcript <sup>9</sup>	\$5
Job placement dossier	\$5
Practice rooms (per year):	
Accompaniment, Piano, Organ, and Harpsichord majors	\$100
Percussion majors	\$50
Delayed recital (per semester) <sup>10</sup>	\$75
Continuance (per semester) <sup>11</sup>	\$50

## Notes

- Students already living in the Residence Hall may renew their room-and-board contracts at last year's rates, provided they are in continuous residence. Students are guaranteed that, so long as they remain in the Residence Hall, NEC will not increase their room-and-board fee. The time period of the refund schedule for Residence Hall fees will begin on the day the Residence Hall opens rather than on the first class day (see Refund Policy, page 56).
- Non-refundable.
- Refundable until June 15.
- Refundable upon vacating the room after an acceptable inspection.
- This fee includes NEC student insurance and Lane Health Center. NEC student insurance may not be purchased separately. Massachusetts law requires insurance coverage for all students. The insurance portion is waived for those who demonstrate comparable coverage prior to August 15. January matriculants are charged \$668 for the health services fee.
- Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Services.
- See Auditing, page 7.
- Refundable if course/studio is unavailable.
- See Academic Records, page 11.
- Charged after all credit-bearing requirements are completed.
- Charged for each semester in which students are not active; payable upon return to active status. Maximum fee is \$200.

## Payments

### Fall semester, due August 15

Half tuition  
60% room-and-board  
Full health services  
Half practice room fee (See Fees, page 55)  
Full student activities and services fee

### Spring semester, due December 15

Half tuition  
40% room-and-board (50% for January matriculants)  
Half practice room fee  
Health services (for January matriculants, see note 6 above)  
Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$225 late payment fee is charged on all delinquent accounts.

## Payment Plans

Since some parents prefer to pay tuition and Residence Hall charges in equal installments over the academic year, NEC has made arrangements with several commercial firms for the payment of tuition and Residence Hall charges on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For information, students should contact the Business Office.

## Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38, and by the Veterans' Administration under the provisions of Chapter 31

of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of eight semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

## Refund Policy

Students who go inactive or withdraw from degree/diploma programs must notify the Dean's Office in writing, and are eligible to receive a tuition and fees refund according to the schedule below. Students wishing to take a leave of absence from NEC must petition the Dean's Office in writing, and are eligible to receive a tuition and fees refund according to the schedule below. Refund checks are issued three to four weeks after the effective date.

Students are responsible for the following percentage of the semester's tuition and fees when written notice is received:

- 1) within the first two weeks of classes: 20% of tuition and fees;
- 2) in the third week: 40% of tuition and fees;
- 3) in the fourth week: 60% of tuition and fees;
- 4) in the fifth week: 80% of tuition and fees;
- 5) after the fifth week: full tuition and fees.

Students who go inactive, or withdraw before the first class day have no responsibility for the semester's tuition and fees, provided that they have given prior written notice of this change in status.

Students who drop all courses during the Add/Drop period will be considered inactive and are charged 20% of the semester's tuition and fees. Students who drop some courses during that period, and subsequently withdraw from their remaining courses, will be assessed a 20% fee for courses dropped and a graduated percentage fee for courses withdrawn, in accordance with the Refund Policy (see page 56).

Residence Hall students who withdraw from NEC are charged in accordance with the Refund Policy (see page 56). The time period begins on the day the Residence Hall opens.

Pro-rated adjustments are made when students change from full- to part-time status as a result of dropping or withdrawing from courses (students must petition to enroll part time, see page 3).

## FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, for the full academic year. Scholarship awards are made on the basis of financial need, musical ability, and academic achievement. NEC participates in the Federal Pell Grant Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, Federal Stafford Student Loan Program (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

Until such time as the U.S. Supreme Court rules differently, students who are required to register with Selective Service must sign a statement of Selective Service Registration Compliance to receive federal and most state aid.

Financial aid is awarded annually. **Applications must be filed yearly** and are not considered complete until students file the *Free Application for Federal Student Assistance* (FAFSA) with the Federal Student Aid Programs division of the United States Department of Education, with a copy released to NEC. Information from FAFSA is the basis on which the Financial Aid Office assesses family contribution and student need. In addition, transfer and graduate students must submit financial aid transcripts from post-secondary schools previously attended, whether or not aid was received at those schools.

NEC does not discriminate on the basis of mental or physical handicap, age, sex, sexual orientation, national or ethnic origin, race, color, religion, or veteran status in the administration of scholarships and loan programs, or other Conservatory-sponsored activities.

## Policies

Federal regulations and NEC require that students receiving aid be in good academic standing and make satisfactory progress. To qualify for continued financial assistance students enrolled in NEC degree/diploma programs must maintain good academic standing.

### *Good Academic Standing*

Students who pass their promotionals, earn a minimum GPA of 2.00 (undergraduates) or 3.00 (graduates), and receive no more than one failing grade are in good academic standing (see page 8).

### *Satisfactory Progress*

NEC defines satisfactory progress as the successful completion of 67% of all registered credits (number of credits in which students are enrolled at the end of the Add/Drop period) for the academic year and successful completion of promotional evaluations (required of most majors), see pages 11-24.

At the end of the academic year, the Financial Aid Office, together with the Dean of Students and the Academic Probation Committee, reviews records to determine whether students have made satisfactory progress. Students who have not fulfilled the



requirements may be placed on academic probation; they may also forfeit eligibility for financial aid in the following semester. NEC makes exceptions for cases of illness, bereavement, or pending personal circumstances. The Director of Financial Aid considers requests for such exceptions; students may appeal the decision to the Academic Probation Committee.

### ***Academic Probation***

Failure to maintain good academic standing results in academic probation. Students who fail to achieve good academic standing for two consecutive semesters are subject to suspension from their degree/diploma programs (see page 8). Normally, students returning to NEC after suspension must return to good academic standing before being considered eligible for financial aid, including scholarship. However, in exceptional cases, the Academic Probation Committee has the right to recommend the return of suspended students in good academic standing and thus qualified for financial aid.

### ***Disciplinary Probation***

As part of its deliberations, the Disciplinary Probation Committee may recommend that a student placed on probation or suspended from NEC be ineligible for institutional aid during the following semester of enrollment. The student has a right to appeal the Committee's decision to the Dean of Students (see page 9).

## **Application Procedures**

The following materials must be received by the Financial Aid Office by March 31. Late applicants are considered only if funds remain available.

### ***United States Citizens and Eligible Non-Citizens***

- 1) *Application for Financial Assistance* contained in the NEC Admission and Application package
- 2) *Free Application for Federal Student Assistance (FAFSA)* processed by the United States Department of Education
- 3) letter of acceptance into an NEC degree/diploma program
- 4) transfer and graduate students only: financial aid transcripts from each post-secondary institution previously attended (available from the NEC Financial Aid Office or institution(s) previously attended)
- 5) signed copies of parents' and applicants' 1994 Federal Income Tax Returns when available

### ***International Students***

- 1) *Application for Financial Aid* contained in the NEC Viewbook
- 2) *Foreign Students Financial Aid Application and Declaration* available from the NEC Financial Aid Office
- 3) letter of acceptance into an NEC degree/diploma program

## **Federal Programs: United States Citizens and Permanent Residents** ***Federal Pell Grants (undergraduates)***

Pell Grants are awarded by the federal government directly to students who demonstrate financial need and do not have a previous bachelor's degree. Since Pell Grants are intended to be the foundation of any financial aid package offered by an institution, all undergraduates requesting financial assistance must apply for these grants. Applications are included in the FAFSA. Federal law requires that students receiving Pell

Grants sign an affidavit affirming that they will not engage in the unlawful manufacture, distribution, dispensation, possession or use of any controlled substance during the period covered by the Pell Grant.

## ***Federal Supplemental Educational Opportunity Grants (undergraduates)***

Supplemental Educational Opportunity Grant (SEOG) awards are available to assist a limited number of undergraduates who demonstrate exceptional financial need. SEOG awards, ranging from \$500 to \$2,000 per academic year, are made by the Financial Aid Committee concurrently with scholarship awards. These grants need not be repaid.

## ***Federal Perkins Loans***

Perkins Loans are administered by NEC with moneys allocated by the federal government and repayments received from former NEC recipients. The repayment of the principal loan amount, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

## ***Federal Stafford Loans (Subsidized and Unsubsidized)***

The Stafford Loans, previously known as Guaranteed Student Loans (GSL), are negotiated by students directly with banks, savings and loan associations, or credit unions of their choice, and then sent to the Financial Aid Office. Interest rates for first-time borrowers are variable, with a maximum of 8.25%. Repayments of loans, principal and interest, begin six months after students cease to enroll at least half time.

## ***Federal PLUS Loans***

Parent Loans for Undergraduate Students (PLUS) are negotiated directly with banks, credit unions, etc. The interest rate varies, with a maximum of 11%. Principal, and in some cases interest, may be deferred until graduation. Credit ratings are generally checked by banks.

## ***Supplemental Loans***

A variety of bank-generated educational loans are available to parents of students for amounts up to the total cost of education. Credit checks, similar to those for personal loans, are performed. Interest rates are usually competitive. For further information, students should contact the Financial Aid Office.

## ***Federal College Work-Study***

Through the College Work-Study Program, students demonstrating financial need may be awarded work-study eligibility for on-campus employment. Jobs average from 8 to 15 hours per week, payable at the current federal minimum wage or higher. Eligible students are responsible for locating their own on-campus employment from the job placement listing in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although over 95% of NEC's eligible students find employment. Since College Work-Study must be earned and cannot be guaranteed, eligibility amounts are not deducted from students' bills. College Work-Study jobs are available to U.S. citizens and eligible non-citizens. Some work opportunities may be available for international students.



## State Programs

### *Undergraduate students*

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships by filing the FAFSA with the appropriate state agency for determination of eligibility.

## Loans

### *Beneficent Society Loans*

The Beneficent Society of NEC has a fund to assist recommended graduate students with tuition expenses. Loans from this fund are granted interest-free on the understanding that they will be repaid in accordance with a reasonable repayment plan upon graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

### *Emergency Short-Term Loans*

A limited number of short-term emergency loans are available for NEC students. These loans may not be applied to tuition. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment  
The Alvan T. and Viola D. Fuller Fund  
The Charles Oscar Sink Memorial Fund

### *The Eben Tourjée Student Aid Fund*

This Alumni Association fund allows students to borrow modest sums to meet emergencies. Students are expected to repay these loans in accordance with an established schedule.

## Conservatory Programs

### *Scholarships*

In the 1994-95 academic year over 80% of students applying for assistance received institutional aid. NEC scholarships are awarded on the basis of financial need, musical ability, and academic achievement. Where appropriate, a limited number of non-need scholarships may be available. Awards range from \$1,000 to full tuition and are granted for one academic year. All awards are generated from one general fund.

### *Departmental Assistants*

Departmental assistant positions are available primarily to graduate students whose abilities and talents are known to the faculty. However, second-, third, and fourth-year undergraduates, as well as graduate students, may apply for positions in the following areas: Accompaniment, Composition, Contemporary Improvisation, Historical Performance, Jazz Studies, Liberal Arts, Music Education (graduate students only), Music History, Music Theory, Organ, Piano, Strings, Voice, Chorus, Symphony Orchestra, Wind Ensemble, and the Performance and Choral Libraries. Unless an exception is made by the Financial Aid Office, students who fill the assistant positions must be eligible for the Federal College Work-Study Program.

## Special Honors and Awards

### *George Whitefield Chadwick Medal*

This medal is awarded annually to a graduating Bachelor's degree student whose Conservatory record of achievement has been distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and citizenship. The recipient is determined by Faculty Council.

### *Gunther Schuller Medal*

This medal is awarded annually to a graduating Master's degree, Graduate Diploma, or Artist Diploma student who has made extraordinary contributions to the life of the Conservatory. The recipient is determined by Faculty Council.

### *Pi Kappa Lambda*

The NEC Chapter of Pi Kappa Lambda, a national music honor society, inducts a number of graduating students each year. Election is indicative of extraordinary achievement in music and personal qualifications necessary for success in the field. Pi Kappa Lambda encourages high musical standards. The society sponsors an annual scholarship competition open to all returning third- and fourth-year undergraduates, graduate students, and Artist Diploma candidates.

### *Presidential Scholars*

The Presidential Scholar award, NEC's most prized scholarship, is given to a returning student who exhibits exceptional ability as a performer and potential to pursue a performing career. These scholarships are awarded in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund  
The E. P. and Margaret Richardson Presidential  
Scholars Fund  
The John Moriarty Presidential Scholars Fund

## Notes

## Notes



# NEW ENGLAND CONSERVATORY OF MUSIC

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Extension 440

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Extension 430

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New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Helen Ouellette, Vice President of Finance and Administration, coordinates the Conservatory's effort in complying with this policy.

Edit/Layout by Linda M. Zorek and Ellen Bender  
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